

# FOOD TRUCK PLANET

## *Synopsis*

### A Post-Apocalyptic Rock Opera in Two Acts Book & Lyrics by Brian McLane

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#### ACT I, SCENE 1 – LIVING WATER

In the scorched remains of civilization, a stone well stands untouched by time or decay. Beside it, a mysterious woman appears—calm, barefoot, otherworldly. She is the Woman at the Well, an angel in disguise, and she waits for someone worthy.

Lucia, a sharp, idealistic teenager, arrives with her father Sonny, a former mob enforcer turned survivor. Their food truck, *La Cucina Nostra*, is breaking down for the last time. Lucia approaches the well, and the woman speaks to her alone, hinting at something sacred within her. “The water remembers,” she says—then vanishes.

Lucia tells her father, but Sonny brushes it off as delusion. Their conversation reveals the death of Lucia’s mother, the tension between faith and practicality, and the flickering hope that something—anything—pure might still exist.

Suddenly, the scene shifts to a spiritual void.

From the blackness, Mr. Lucky emerges—seductive, cruel, and composed. He moves through smoke and broken light, singing “**Bad Boy Shuffle.**” His words celebrate collapse, his presence commands attention. He declares the world lost, and seems to take pride in it.

From the opposite side of the void, Cain appears.

He is calm, grounded, and glowing faintly. Without accusation or rage, he sings “**Salvation Road,**” offering a vision of endurance, sacrifice, and choosing light in the face of darkness. Though the two figures never clash, their opposing truths hang in the air. A reckoning is coming.

The void fades.

Back in the wasteland, the food truck dies completely. The rumble of raiders grows louder in the distance. Smoke chokes the horizon. Sonny and Lucia sit beside the dead vehicle, surrounded by silence.

Then they begin to sing “**Leaving Chicago**”, a duet of memory and release. They sing not to mourn but to let go. Sonny speaks of the life he left behind—the violence, the guilt, the ghosts. Lucia sings of her mother, her childhood, and the hope she still carries. Together, they say goodbye to the city that shaped them—and scarred them.

By the final verse, they know: they can't go back. They must move forward, even into the unknown.

The last chord fades. Lucia grabs their bag. Sonny checks his weapon. Without another word, they run.

Without blackout, the lights shift to another part of the stage. Big Tone, leader of the Jerk Posse, enters with two of his crew. They are exhausted but proud, moving like soldiers who have seen too much...

## **ACT I, SCENE 2 – LOW HEAT, SLOW BURN**

Big Tone, leader of the Jerk Posse, enters with two of his crew. They are hardened, proud, and moving like men who've seen too much. They light a fire near a battered grill and settle in. Big Tone takes a quiet moment for himself and speaks aloud to the memory of his wife, Cicely Anne. She once gave him purpose, but now her absence burns deeper than any wound. He questions God. He questions everything.

From the edge of the ruins, a figure approaches. It's Patty Cake—boots scuffed, hair tied back, dragging a broken cooler. She was once part of the Just Deserts, now clearly alone. She's sharp, guarded, and doesn't explain where she's been. Her exchange with Big Tone is laced with sarcasm and tension. There's friction, but also recognition—two survivors with matching scars.

Big Tone introduces her to his rhythm and the group launches into **“No News Is Good News.”** It's a blistering declaration of mistrust and resilience. The Jerk Posse joins in, laying bare their suspicion of outsiders, their refusal to hope, and their method of survival: keep moving, keep quiet, don't get attached. Patty watches, arms crossed—then, finally, adds a single harmony line. She's not in, but she's not out either.

As the fire dims, a figure steps into the light.

It's Cain, now fully embodied. He is met with immediate suspicion and tension rises again. But Cain does not defend himself. He simply offers a direction. He speaks of something real: a spring far to the north. The Fountain of Living Water. Not legend. Not metaphor. A place of healing. A place worth dying for.

Patty mocks him. Big Tone remains unreadable. But Cain doesn't argue. He simply says, “Start with the truth. Speak what you lost. Say where you're going.”

Then, softly, he begins **“Talk About It.”**

The song is stripped down and raw. One by one, the group joins him—not because they believe in the Fountain, but because they need to speak. They need to name the pain they've carried. The

Jerk Posse sings. Even Patty adds a verse, quietly. Grief shared becomes something else—if not trust, then at least momentum.

As the final note fades, two more figures step into the glow.

It's Sonny and Lucia. Dirty, shaken, but alive. Their truck is gone. Their crew scattered. They have nothing left but each other.

Weapons rise—but Cain stops them. He sees what they carry. Lucia steps forward, brave and direct. She claims a place by the fire.

Cain nods. The others step back.

Now there are five: Cain, Big Tone, Patty Cake, Sonny, and Lucia. They are not a team. Not yet. But something has formed—a circle around the flames. Ash drifts on the wind.

Somewhere to the north, the water waits.

### **ACT I, SCENE 3 – THE TRAP / FINAL DESTINATION**

In the spiritual void, Mr. Lucky delivers a blistering condemnation of God's choice to favor mankind over angels. He reveals that Lucia is the key to the Fountain of Living Water—the last pure vessel. If she drinks from it, the world may be redeemed. But if he corrupts her first, the water—and humanity—will fall. He sings **“Bathed in Blood,”** a dark invocation that reaches into Mad Maxine's unconscious mind. The Butchies rise from shadow. Maxine awakens possessed and devoted to finding Lucia.

Back in the wasteland, Sonny and Lucia forage for food. Their truck is gone. Their crew has deserted them. They are alone and at odds—Lucia still believes in the myth of the water, Sonny does not. Before they can resolve their tension, the Butchies strike. Surrounded, they are helpless.

Maxine appears and fixates on Lucia. With Sonny's life on the line, Lucia chooses to go with her to save him. As Sonny is beaten, Maxine whispers for him to be left alive—to remember.

She sings **“You Got What I Need,”** a twisted ballad masking spiritual possession as attraction, before vanishing into the woods with Lucia.

Sonny, bloodied and broken, crawls to his knees and sings **“Blown Away,”** a desperate confession of failure and love, pleading for strength he no longer believes he has.

Cain, Big Tone, and Patty Cake find him moments later. He tells them what Lucia did. Cain explains the danger: if the Butchies reach the Fountain with her, they will seize its power and bend the last hope of the world to darkness.

There's no more debate. They must go north.

The group lifts Sonny to his feet and sings "**Final Destination**," a defiant anthem of resolve, faith, and rebirth. One by one, each voice joins—no longer just survivors, but warriors with a cause.

As the last note hangs in the air, ash falls like snow and a distant scream echoes—Lucia's.

The fire dims.

Blackout.

## ACT II, SCENE 1 – THE ROAD AND THE RECKONING

Lucia is held captive in the Butchies' stronghold—an improvised cage of twisted fencing and rebar, hidden within overgrown ruins. Though bruised and bound, she resists Maxine's attempts at manipulation. Maxine, now fully possessed by Mr. Lucky, speaks in cryptic promises and apocalyptic visions. She believes Lucia will unlock the Fountain—not to heal, but to conquer.

Lucia refuses to submit. She sings "**Boulevard**," a stark, poetic reckoning with the collapse of the old world. She rejects denial and despair, and vows not to repeat the mistakes of the past.

Elsewhere, the Band of Five pushes north. The road narrows. The landscape grows colder. Cain leads with quiet determination. Sonny follows, limping but steady. Big Tone and Patty Cake move together now—no longer adversaries but allies.

At dusk, they stop near a border ruin. For the first time, Big Tone and Patty allow vulnerability. They sing "**Pleasure and Pain**," a bittersweet duet about guarded hearts, emotional scars, and the risk of connection in a broken world.

Their moment is shattered by a red flare across the sky. A Butchie signal. The hunt is on.

Back at the compound, Maxine rallies her tribe. From atop a rusted scaffold, she proclaims her twisted vision and sings "**All For One**," a savage anthem of loyalty, violence, and domination. The Butchies howl in response—ready to march.

The Band of Five now knows they're being hunted. What was a journey is now a race. They pause under the stars, uncertain but bound by purpose. Together, they sing a quiet, a cappella reprise of "**Salvation Road**"—no longer a solo, but a shared vow.

Before the final verse can be sung, a scream pierces the stillness—Lucia's.

They hear it. All of them.

Weapons rise. Cain lifts his head.

Blackout.

## **ACT II, SCENE 2 – THE FINAL TEMPTATION**

The setting shifts to the cavern of the Fountain of Living Water. Blue and silver veins pulse through the ancient stone. A surreal glow emanates from beyond a jagged arch. The atmosphere is reverent, electric.

Mr. Lucky enters alone, speaking not to the audience but to a higher power. He delivers a monologue about Eve, temptation, and his bitterness at being cast as the villain in God's story. It becomes clear: Lucia is the reincarnation of Eve, and if she drinks from the Fountain, she can undo the curse of Original Sin—or amplify it forever.

Mad Maxine and the Butchies enter with Lucia in chains. But Lucia is calm, radiant. As the light of the Fountain responds to her, Maxine grows agitated. Mr. Lucky freezes the Butchies in place with a snap of his fingers and turns his full attention to Lucia.

He tries to seduce her, not with affection but with logic. If she forgives the world, he will cease to exist. But if she clings to pain, they win together. Cain arrives with the rest of the group. A final theological showdown unfolds between Lucky and Cain—a clash of ancient forces.

Lucia chooses love. The Fountain responds. Lucky breaks down. As Cain steps into the light, the song "**Moshi Moshi**" erupts—a desperate, chaotic cry from Lucky as he spirals into rage and vanishes into the earth.

The cavern transforms. The water runs pure. Each character steps forward, touches it, and is changed. Mad Maxine awakens from darkness, confused and remorseful. Sonny forgives her. Lucia lifts water to Maxine's forehead. She is restored.

Cain receives a voice from above: "You've done well, Cain. You are redeemed."

This leads into the ensemble anthem "**Don't Wait Til Tomorrow**"—a rousing call to healing and truth. One by one, the cast joins in, stepping into the Fountain's light. No one is left behind.

The scene transitions into the final number, "**The Real Thing**". Patty Cake leads the charge with fierce vocals. The song is defiant, soulful, celebratory. A final jam erupts. Each character takes a bow within the number.

A drumline kicks in. Mr. Lucky, now a ghost, tips his hat—watching from the shadows.

Big Tone yells to the crowd: "WHO'S HUNGRY?!"

Blackout.

End of Play

## ACT II, SCENE 2 – THE FINAL TEMPTATION

The setting is the cavern of the Fountain of Living Water. Blue and silver veins pulse through the ancient rock. A sacred glow radiates from a jagged arch at center. The atmosphere is charged—alive.

Mr. Lucky enters alone. He speaks not to the audience, but to God. In a final monologue, he confesses his resentment over Eve, over humanity, and over the role he was cast to play. It becomes clear: Lucia is the reincarnation of Eve. If she drinks from the Fountain with love in her heart, she can undo the curse of Original Sin. But if he turns her, the Fountain will be his.

Maxine and the Butchies enter with Lucia in chains. Lucia stands calm, composed, and luminous. As the Fountain responds to her, Maxine grows unstable. Mr. Lucky freezes the Butchies in place and turns to Lucia with full focus.

He tempts her—not with affection, but logic. If she forgives the world, he will cease to exist. But if she clings to pain, they can rule it together.

Cain and the others arrive. A final philosophical standoff begins—Cain and Lucky, two eternal forces, debating humanity’s fate through the vessel of Lucia.

Mr. Lucky sings “**Moshi Moshi**,” a wild, unraveling cry of seduction, fear, and defiance. He demands to be heard. As the song spirals, Lucia chooses love.

The Fountain activates.

Lucky begins to vanish, unraveling as Cain steps forward. The cavern transforms—cleansing light floods the space.

Maxine awakens, no longer possessed. Confused, vulnerable. Sonny forgives her. Lucia lifts water to her forehead. She is restored.

A voice from above speaks to Cain: “You’ve done well, Cain. You are redeemed.”

The cast joins in “**Don’t Wait Til Tomorrow**,” an ensemble anthem of renewal, healing, and truth. One by one, each character steps into the light of the Fountain and is changed.

The final number, “**The Real Thing**,” erupts—a soulful, defiant celebration led by Patty Cake. The entire cast joins in. A musical wave of redemption surges through the space. Each character takes a bow within the number.

A drumline kicks in. Mr. Lucky, now a ghost, watches from the shadows and tips his hat.

Big Tone yells to the crowd: "WHO'S HUNGRY?!"

Blackout.

End of Play.