



AIRHEART

MUSIC BY BRAD FREY
LYRICS & BOOK BY JULIA EDELMAN
Concept, Book and Additional Lyrics
by BRAD FREY

Ver 5.1

CAST

(In order of appearance)

MILLIE.....Amanda Abrams
 AMELIA EARHART.....Jenna Kahane
 FRED NOONAN.....Spencer Lindenman
 WILL STUTZ.....Jonny Goldberg
 REPORTER 1.....Lindsay Wolfson
 REPORTER 2.....Charlie Spector
 YOUNG MURIEL.....Rachel Curtis
 YOUNG AMELIA.....Jessica Messina
 EDWIN EARHART.....Dylan Margolin
 ANITA SNOOK.....Emma Gluck
 MURIEL EARHART.....Nicole Sweet
 GEORGE P. PUTNAM.....Sam Hoffman
 DOROTHY PUTNAM.....Katelyn McNelis
 GENE VIDAL.....Justin Tepper
 SOPHIA.....Erica Plaener
 LOUIS GORDON.....AB Bezalel
 FIORELLO LAGUARDIA.....Corey Steinfast
 FRANKLIN DELANO ROOSEVELT.....Richard Branciforte
 ELEANOR ROOSEVELT.....Melissa Goldstein
 GORE VIDAL.....Ben Berman
 JAPANESE SOLDIER.....Daniel Cha
 JAPANESE OFFICER.....Kevin Chen
 ENSEMBLE.....Alana Azoulay, Ivy Lam,
 Shoshana May, Elpida Despotis, Anastasia Tsolis,
 Ariana Sabzevari, Adam Taxier, Jesse Rubenstein,
 Rachel Curtis, Jessica Messina, Benjamin Steinberg,
 Amanda Abrams, Danielle Shearer, Olivia Rabin,
 David Vegvari, Jonny Goldberg, Maggie Roberts,
 Jacqueline Steinberg, Mara Faerman

SYNOPSIS OF SCENES

ACT I

PROLOGUE	Somewhere Over the Pacific - 1937
SCENE I	Burryport, Wales - 1928
SCENE II	Iowa State Fair, Des Moines, IA - 1908
SCENE III	Kinner Field, Long Beach, CA - 1920
SCENE IV	The Putnam Estate, Rye, NY - 1929,1931
SCENE V	The Office of G.P. Putnam Publishing
SCENE VI	Ticker Tape Parade, NYC
SCENE VII	The Oval Office, Washington, D.C. - 1936
SCENE VIII	The White House East Ballroom
SCENE IX	Night Flight Over Washington, D.C.
SCENE X	The Home of Gene Vidal
SCENE XI	The Putnam Estate, Rye, NY - 1937

ACT II

SCENE I	Radio: Amelia is Missing
SCENE II	Gardner Island, South Pacific -1937
SCENE III	A Japanese Prison, Saipan - 1938
SCENE IV	Saipan & The Office of G.P. Putnam - 1939
SCENE V	The Home of Millie
EPILOGUE	A Japanese Prison, Saipan - 1940

MUSICAL SELECTIONS

- 1 PROLOGUE
- 2 OPENING CREDITS
- 3 AMELIA
- 4 AT THE FAIR
- 5 HIGH FLYING ATTITUDE
- 6 LOVE IS NEVER ENOUGH
- 7 ON THE WAY TO CITY HALL
- 8 I'LL NEVER LET YOU GO
- 9 THE POWER OF FLIGHT
- 10 CLOSE YOUR EYES
- 11 TRAPPED IN A NIGHTMARE
- 12 THE SOUND OF WINGS
- 13 WILL ALWAYS MEET AGAIN
- 14 ENTR'ACTE
- 15 THE SUN, MOON AND STARS
- 16 THE SOUND OF WINGS [REPRISE]
- 17 WILL ALWAYS MEET AGAIN [REPRISE]
- 18 SHE'S IN THE AIR
- 19 MORE THAN A DREAM
- 20 CLOSING CREDITS & BOWS:
 - AIRHEART THEMES
 - WITH NEW VOCALS:*
 - WOULD ALWAYS MEET AGAIN
 - SHE'S IN THE AIR

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ACT I

The story of Amelia Earhart goes deeper than her mysterious disappearance. "AirHeart" attempts to stay historically accurate while displaying many of her contributions, emotions, affairs of the heart, ideas and aeronautical feats. She lived her life by challenging herself to greater heights both physically and emotionally. She formed a new path for women in a man's world. She was fearless, dignified and honorable. The audience will often question identities, motives and historical actions, but whether they are actions of truth or fiction is never confirmed. The use of staircases on wheels represent height not only from top to bottom, but also used variably on each step, create a theatrical representation prop to depict flight along with suggestions of cockpits and other aeronautical properties. There is a certain duality to "AirHeart." Not only is the performance physically separated, with a split stage and stairs to symbolize flight, but metaphorically as well. Amelia Earhart finds herself split between lovers, split between her future and present self, and most of all split between the image she displays for the world and the person she truly is. Amelia's deep passion for flight made her understand what was important to her, and continued to fight for what she wanted for the rest of her life.

PROLOGUE

[Somewhere Over the Pacific - 1937]

(Blackout. Stage is empty. Except for MILLIE, a woman with a strange resemblance to Amelia Earhart. She enters the ramp with her chair waiting for her. On the chair are her goggles. She sits down and begins emotional monologue.

MILLIE

This is my time. This is my time to show the world just how great I could be. No more lies. That was the old Amelia. This is my chance to start over...do what I've always wanted. Lose myself in new possibilities. Here... no one can tell me who I should be or what I can't do. In this new life, I can finally be free.

(CONTINUED)

01 "PROLOGUE"

(Blackout. Music begins. It is an eerie hazed stage depicting morning. On the screen moving clouds and the sea are projected as the distant hum of airplane engines can be heard. There is a call from a radio being broadcast from the Itasca Coast Guard vessel deployed near Howland Island in the mid Pacific. AMELIA EARHART responds with position but her calls are unanswered as are the calls from Itasca. She is on her next to last leg of her around the world flight. They are both not communicating, though both are broadcasting. FRED NOONAN, Earhart's navigator, is clearly worried, drunk and scared. He is trying to help, but frankly is losing any hope of succeeding. Radio transmissions are heard over engines and music.)

AMELIA

Itasca, this is Earhart. We're about 200 miles out. Itasca, this is Earhart. Sky overcast. Over.

ITASCA

(On radio)

We are receiving your signal. Please acknowledge ours. What is your position? Over. *(Silence)*

AMELIA

Itasca, this is Earhart. Unable to hear you, over.

ITASCA

King How Able Queen Queen. Please acknowledge our signals on key. *(Short silence)*

AMELIA

King How Able Queen Queen calling Itasca, we must be on you but cannot see you. Gas is running low, been unable to reach you by radio. We are flying at altitude 1000 feet.

(Enter stage left the cockpit of the Electra with AMELIA and NOONAN on board. The screen reads July 2, 1937 and then fades away.)

(CONTINUED)

ITASCA

King How Able Queen Queen. This is Itasca. Can't take bearing on 3105. Please send on 500. *(Silence)*

AMELIA

Itasca this is King How Able Queen Queen. We must be on you but cannot see you. Fuel is running low. Been unable to receive you by radio.

ITASCA

We are receiving you and transmitting on 3105 and 500 consistently. Over. *(Silence)*

AMELIA

(More apparent desperation in her voice)

Itasca, we are circling, but cannot hear you. Over.

ITASCA

King How Able Queen Queen, this is Itasca. Your signal is Strong. Are you receiving this? Over. *(Silence)*

NOONAN

(Shaking head worriedly)

Christ, this is all my fault.

AMELIA

We are running north and south. Can you hear me?

ITASCA

We hear you. We hear you. Are you receiving us? Earhart, this is Itasca. Did you receive transmission? *(Silence)*
Itasca to Earhart, come in, please. *(Silence)*

AMELIA

Noonan! Noonan! *(No answer)* Fred! *(Digging down with courage)* Damn you Noonan! *(She takes control of the Electra and changes course)*

(CONTINUED)

(EARHART finally out of sheer frustration digs down to her inner spirit and pilots the plane away. Lights dim. OPENING CREDITS are displayed on the screen along with the Overture.)

02 "OVERTURE"

SCENE I

[Burryport, Wales - 1928]

(It is Amelia's first transatlantic flight. There is one tall staircase representing the Freedom plane. The ENSEMBLE surrounds the stairs as AMELIA deplanes in Burryport, Wales with pilot WILL STUTZ and his mechanic LOUIS GORDON. AMELIA is the first woman to cross the Atlantic by plane, not as a pilot, but as a passenger. The townspeople of Burryport greet AMELIA. She is a hero and thanks the spectators while taking photo opportunities and honors. The screen shows June 4th, 1928. WILL GORDON and WILL STUTZ walk down the stairs to the applause of the crowd and the shouts of the reporters, but most of the attention is directed at AMELIA. Footage is shown in the background of the actual flight. The song "AMELIA" begins as AMELIA descends a couple of steps on the movable staircase, gazing into the crowd. AMELIA is questioned about the flight. She is an instant celebrity and all the attention is now given to her. STUTZ and GORDON follow. Music begins.)

03 "AMELIA"

ENSEMBLE

AMELIA.

AMELIA.

AMELIA.

AMELIA.

AMELIA. AMELIA.

AMELIA

OUR ENGINE FIRST REFUSED TO START
THEY DOUBTED ME, WE COULD DEPART
INSIDE I KNEW TO CROSS THE SEA
WOULD BE NO GUARANTEE

(CONTINUED)

I KNEW I MUST FORGET MY FEARS
 NOW I'M A REAL GIRL PIONEER
 AND I WON'T LET ANY MAN, STOP ME FROM MY WAY

ENSEMBLE

AMELIA.
 AMELIA.
 AMELIA.
 AMELIA.
 AMELIA. AMELIA.

AMELIA

LINDBERGH WAS THE FIRST ACROSS
 NO MAN'S SURVIVED NEW ATTEMPTS TO CROSS
 THE ATLANTIC SEA
 BUT NOW IT'S ME
 A GIRL THAT FLEW FOR FREE.

I SUBSTITUTE LAND WITH THE SKY
 FLYING HIGH I SAID GOODBYE
 NOW ALL MY FEARS HAVE DISAPPEARED
 MY NAME IS ALL I HEAR.

ENSEMBLE

AMELIA.
 AMELIA.
 AMELIA.
 AMELIA.
 AMELIA. AMELIA.

(Dialogue)

REPORTER 1

Ms. Earhart, how does it feel to be the first woman to cross the Atlantic?

AMELIA

Only disappointed we didn't beat the men to it sooner. Women must pay for everything. They get more glory than men for comparable feats. But women also get more notoriety when they crash.

(There is laughter from crowd and AMELIA steps down from the last step, putting her arms around STUTZ and GORDON.)

STUTZ

(To a reporter)

Within hours after takeoff, the plane was enveloped by fog, then snow and ice. The radio went dead. We were flying blind. After 20 hours and 40 minutes we finally spotted land.

REPORTER 2

So what next for you, Ms. Earhart?
(Meanwhile, a child goes up to STUTZ asking for an autograph while AMELIA answers.)

AMELIA

Only the sky knows what's waiting for me.

(REPORTERS take final photographs of them as projected actual archived photographs are displayed as they sing.)

ENSEMBLE

AMELIA.
 AMELIA.
 AMELIA.
 AMELIA.
 AMELIA. AMELIA.

AMELIA

I'M AMELIA
 I'M AIR HEART
 IN LOVE WITH THE AIR PART
 OF FLYING FREE
 ACROSS THE SEA

I'M AMELIA
 I'M AIR HEART
 IN LOVE WITH THE AIR PART
 OF FLYING FREE
 AND IT WAS ME.

ENSEMBLE

AMELIA.
 AMELIA.
 AMELIA.
 AMELIA.
 AMELIA. AMELIA.

AMELIA.
 AMELIA.
 AMELIA.
 AMELIA.
 AMELIA. AMELIA.

[END OF SCENE]

SCENE II

[Iowa State Fair, Des Moines, IA - 1908]

(A State Fair in Iowa with music almost as an interlude. There are multi-colored lights everywhere, and the sound of a fair. Image August 1908 on the screen. It is crowded, and as children a ten-year-old AMELIA and her younger sister MURIEL are trying to make their way to the rides, closely followed by their father EDWIN. Enter MURIEL followed by AMELIA.)

04 "AT THE FAIR" (Instrumental)

(YOUNG MURIEL and AMELIA perform in dance with youthful enthusiasm as the stage fills in with a crowd of people. They then go out to the ramp to continue scene.)

YOUNG MURIEL

(Giggling)

Come on Amelia! Keep up, will you?

(Muriel and Amelia push through the crowd, squeezing through any empty spaces they can find. Then their father, Edwin, enters stage right, running as well.)

EDWIN

(Frantic)

Please, please let me through. Has anyone seen two young girls?

(Strangers rarely answer him yet he continues to search and ask for them. Music gets a little louder.)

YOUNG MURIEL

Amelia! *(Stops abruptly)* Now would you just look at that! *(YOUNG MURIEL walks closer to the front of the stage and YOUNG AMELIA follows, almost disregarding the busy bustling of the fair. They both stop and stare downstage. At the same time, they both gradually lift their heads, panning the "plane.")*

YOUNG MURIEL

I've never seen anything like it!

(CONTINUED)

YOUNG AMELIA

(Shrugs)

It's kinda funny looking.

YOUNG MURIEL

I'm sure it could take you to all sorts of great places.
Why, look at how big it is Millie!

YOUNG AMELIA

Please, it's just a thing of rusty wire and wood.

(YOUNG MURIEL looks over to her left and sees that her father is getting closer to them.)

YOUNG MURIEL

(Turns to YOUNG AMELIA, taking her hand)

Come on, let's go. *(AMELIA is actually entranced with the plane and pauses before heading off after YOUNG MURIEL. EDWIN soon follows.)*

[END OF SCENE]

SCENE III

[Kinner Field, Long Beach, CA - 1920]

(AMELIA and her sister MURIEL go to enroll AMELIA in Flight School. Lights are slowly raised, and there is now only a projection of the sky. There are students and workers busy at the field. ANITA SNOOK, the flight instructor, is giving instructions and then notices AMELIA and MURIEL as they enter so she goes to greet them. Image: December 1920. The flying sequence will be portrayed through choreography. AMELIA and MURIEL approach ANITA, also the operator of Kinner Field, for flying lessons. We conversationally learn of Amelia's attitude and beliefs as she transforms into a flyer. As the song progresses AMELIA has the instructor behind her and then eventually there is no instructor as the song transitions time and AMELIA becomes an accomplished aviator. She begins to take more chances as a brave aviator. Images will depict headlines, documents and photos to clearly define AMELIA'S progress during this time sequence.)

ANITA

How can I help you ladies?

AMELIA

I'd like you to teach me to fly a plane.

ANITA

(Laughs)

Well it won't be easy, but I can do my best. The name's Anita Snook.

AMELIA

(Shakes her hand)

Amelia. This is my older sister, Muriel.

ANITA

I'm glad you came. Where are you from?

MURIEL

(Speaks up)

Atchison, Kansas! We've come a long way but Millie wouldn't let it go. She had to see what it was like! When she gets an idea in her head...*(Amelia gives Muriel a dirty look.)*

(CONTINUED)

ANITA
(*Chuckles*)

I see! And are all Kansas girls as determined to fly as you are.

AMELIA
I doubt it.

MURIEL
Now is this contraption safe? (*Looks out*) I don't know if I trust it.

AMELIA
(*To ANITA*)
Ignore her. She worries too much.

ANITA
Tell me, what made you come here? To me?

AMELIA
You were the only one I could find that would teach a woman how to fly on her own. (*Pause*) And I really needed to get out of Kansas.

ANITA
(*Spits, contemplates*)
Well it'll take a lot of time and practice, but you came to the right place. We'll start our flying lessons together first, then when you're better, maybe you can start flying on your own. How does that sound?

AMELIA
Thank you! Thank you so much! That sounds great.

ANITA
Get the plane out!

(Begin song where the workers [ensemble] become the plane along with MURIEL, until eventually ANITA leaves. Soon, AMELIA is flying alone. Headlines are displayed through the years with the sky behind them. Time changes during the song and ends in BOSTON, 1927.)

(CONTINUED)

05 "HIGH FLYING ATTITUDE"

AMELIA

THE WHISTLING WIND WISPS BY MY EAR
THIS SHAKY START BRINGS ME NO FEAR
I'VE GOT TO CLIMB, I GOT TO FIND
MY WAY UP THERE.

AND AS WE LIFT I LOOK AROUND
THERE, STANDS A CROWD, ON THE GROUND
WAVING UP HIGH, UP AT THE SKY SAYING
HEY UP THERE!

I'M FLYING.
I'M TRYING.
REACHING SO HIGH
MY HEARTS IN THE SKY
I CAN REALLY FLY.

'CAUSE I'VE GOT A HIGH FLYING ATTITUDE
NO MATTER HOW HIGH THE ALTITUDE
I'LL TAKE THIS AEROPLANE UP
WITH THE WIND PUSHING US
ON MY WAY UP THERE.

FREEDOM ABOVE, I'M SOARING
A WHIRLWIND OF THOUGHTS IN MY MIND
ALL THAT I WANT IS BEFORE ME
I'LL HOLD THE SUN, EMBRACE THE LIGHT
I SEE THE MOON
I AM IN FLIGHT

I'M FLYING, I'M GLIDING
I'M GOING TO SOAR
MY ENGINE ROARS
FASTER I GO
BIRDS FLY BELOW
ALL THAT I KNOW
AIR COOLS MY FACE
OVERWHELMING ME

(CONTINUED)

05 "HIGH FLYING ATTITUDE (CONT'D)

CAUSE I GOT A HIGH FLYING ATTITUDE
 UP IN THE AIR, MORE ALTITUDE.
 CHARLIE LINDBERGH YOU SEE
 HAS NOTHING ON ME
 AMONGST THE CLOUDS
 JUST WAIT FOR ME.
 CAUSE I AM FREE.

(At the end of the song, ANITA shakes AMELIA'S hand and gives her a cigar. MURIEL then steps out and hands AMELIA a letter.)

MURIEL

This came for you. It's from George Putnam.

AMELIA

The publisher! Really? *(Excitedly opens letter)*

MURIEL

Well, what does it say?

AMELIA

(Slowly looking up from letter)

Something about being part of a pioneer flight. It says they're looking for the right sort of girl who can fly. He wants to meet me immediately.

[END OF SCENE]

SCENE IV

[The Putnam Estate, Rye, New York - 1929]

(There is a big crowd of people dressed very well, holding glasses and talking with each other. There is elegant music playing. It is a reception honoring AMELIA for organizing the 99's. November 2nd, 1929, is displayed on the screen. Enter GEORGE PUTNAM and AMELIA holding hands on the deck. GEORGE is dressed in a suit, holding a glass himself. AMELIA is dressed very well. The crowd does not see them yet.)

GEORGE

This is your night, Amelia. It's only been a year and I'm so proud of you. *(Kisses her affectionately.)*
(GEORGE and AMELIA down the stairs where the crowd begins to take notice of them. AMELIA stands beside GEORGE while he makes his speech.)

GEORGE

Ladies and Gentlemen, please raise your glasses.
(Raises his own glass. The crowd raises their glasses in unison.)

We are all here tonight to honor an incredibly brave woman. After this time I have spent with her, I only dare to speak of her with the most profound reverence. She does not allow anything to get in her way, no matter how impossible it may seem. She dares to challenge what is never questioned, and for that, I thank her. Amelia Earhart has organized the Ninety-Nines, the first woman's pilot organization.
(Applause from crowd.)

Let us thank her by attempting to emulate her ability to both inspire and surpass all limitations. *(Drinks glass)*

(Crowd applauds again and music grows louder, then crowd drinks their glasses. They begin to resume their conversations as GEORGE steps down from the stairs yet another woman who we know is DOROTHY, his wife, throws her arms around him.)

(CONTINUED)

DOROTHY

Oh George, that speech was absolutely wonderful! *(Her arms are still around his neck while AMELIA stands there alone, except for random strangers who congratulate her.)*

GEORGE

(Gently patting her on the arms so that she will let go)
Thank you, now if you'll excuse me...

DOROTHY

(Loops her arm through his and speaks half playfully, half aggressively. She takes him further away from AMELIA.) Oh no, you're not going anywhere! You spend so much time with Amelia you barely have any time for your own wife! *(Pulls him further away from the party. She continues to speak meaninglessly to him while he looks past her and watches AMELIA. Just then, a man we know is GENE VIDAL makes his way from the crowd, and goes to introduce himself to AMELIA. His back is to GEORGE and his wife.)*

GENE

That was quite a speech. Mr. Putnam must think fondly of you.

AMELIA

(Smiling, gracefully shy)

Yes well, Mr. Putnam has a way with words.

GENE

Such modesty. *(Smiling, he pauses for a moment)* Now what would you say if I told you I want to learn to fly a plane?

AMELIA

(In mock sobriety)

This moment?

GENE

No, no, we'll need at least two more drinks before that happens.

AMELIA

I hate to tell you this...but I don't know if you'll find such a reckless person on such short notice.

GENE

What if I want you to teach me?

(CONTINUED)

AMELIA

I'll have to consider it thoroughly first.
(At that moment, DOROTHY sighs at the other end of the stage, frustrated with her husband.)

DOROTHY

George, you're not even listening to me!
(DOROTHY and GEORGE continue to fight.)

GENE

What is there to consider?

AMELIA

(Raises eyebrow playfully)

What kind of person you are.

GENE

I apologize Ms. Earhart, I'm being rude and much too forward. *(Reaches out his hand)* My name is Eugene Vidal.

AMELIA

..Eugene Vidal? Didn't you teach aeronautics at WestPoint?

GENE

I still do. Ms. Earhart, I've been following your career for quite some time now.

AMELIA

You have?

GENE

(Nodding)

Quite frankly, you amaze me. I'll soon be undertaking a certain business venture I think would interest you very much.

AMELIA

(Charmed by GENE)

What kind of venture?

GENE

I want to create the first commercial aviation company.

(CONTINUED)

AMELIA
(*Fascinated*)

Really?

GENE
Yes, and I believe it has great promise. Imagine..an entirely new way to inspire America, to show them the beauty of flight. (*Pauses before he continues*) Not only would I like you to be my partner, but I'd like to take you out to dinner as well. (*Smiles coyly, waiting for response. Just then, GEORGE finally leaves his wife and comes over to GENE and AMELIA, resting his hand on AMELIA's lower back defensively.*)

GEORGE
Gene, I haven't seen you in some time. How've you been?

GENE
Quite well, thanks.

AMELIA
(*Subtly moving out of GEORGE's arms*)
George, Gene just gave me great news. He wants me to lead an aviation company with him.

GEORGE
(*Clearly dejected*)
That's wonderful.

AMELIA
(*Only looking at GENE*)
I think we'll need to discuss details over dinner first, won't we?

GENE
Yes, we definitely will. (*Nods once*) I'll be seeing you, Ms. Earhart. (*He exits*)

(CONTINUED)

[The Putnam Estate, Rye, New York - 1931]

(Dim out. Stage is empty except for AMELIA and GEORGE sitting in their home. January 1931 flashes across the screen. GEORGE soon proposes to AMELIA and she refuses politely, explaining how she cannot be tied down to any one man or ideal. She finally accepts the proposal in song stating that after one year if they are not happy they will dissolve the marriage.)

GEORGE

Listen Amelia, I've got a great idea for us. Something that will put us right on top.

AMELIA
(Excited)

Yes? What is it?

GEORGE
(Takes her hand)

I want you to solo the Atlantic.

AMELIA
(Shocked yet happy)

...The Atlantic?

GEORGE

You can finally prove yourself as a pilot, not just a passenger.

AMELIA
(Considers his proposal)

The Atlantic...(smiles) Ok George, I'll do it!

GEORGE

It'll be difficult...It'll take a lot to get the funds for this sort of flight. Plus, it's hard to compete with Lindbergh.

AMELIA
(Smirking)

And why is that?

GEORGE

Well for one thing, he's the personification of this country...Romantic, chivalrous, self-dedicated.

(CONTINUED)

AMELIA
And what do I personify?

GEORGE
(Hesitates, looks at her) Independence, adventure...and a consuming sense of defiance.

AMELIA
(Smiling)
And that's a bad thing?

GEORGE
(Laughs)
For this country it is. *(Becomes more serious)* Look, I want you to go on this flight...but If anything were to happen to you...I don't know what I'd do.

AMELIA
(AMELIA looks at him lovingly)
Please, don't speak like that.
(GEORGE stands up and begins to pace nervously.)

AMELIA
George, what is it?

GEORGE
(Pause)
Millie... you've changed my life. *(Gets on one knee next to bed)*

AMELIA
George, please...

GEORGE
I love you, Amelia. Will you be my wife?
(AMELIA looks at GEORGE as he gazes back at her expectantly, and there is only silence. She holds his face gently with her hand.)

AMELIA
No, George. I'm sorry, I can't marry you.

GEORGE
What? *(Growing angry)* I left my wife for you...

(CONTINUED)

AMELIA
(Gently)

I never told you to do that. You knew my answer before you even proposed, George. I love you, but marriage is...too confining for me.

GEORGE
(Hurt)

No, no that's not enough! Why won't you marry me?
(*AMELIA begins to sing to GEORGE why she cannot marry.*)

06 "LOVE IS NEVER ENOUGH"

AMELIA

GEORGE, MY LOVE HOW CAN I SPEAK THESE WORDS
WITHOUT HURTING YOU IN WAYS I NEVER INTENDED
CRADLE YOU LIKE THE FRAILEST OF BIRDS
I COULDN'T LIVE ON UNTIL THE FALSITIES ENDED
YOU MUST UNDERSTAND MY RELUCTANCE TO MARRY
FOR ALL THAT YOU NEED
IS QUITE CONTRARY
FROM WHAT I CAN GIVE TO YOU

I AM A WOMAN WHO DEMANDS TO BE FREE
AND IT IS SOMETHING I CANNOT GUARANTEE
TO SILENCE MY RAGE BY SCRIBBLING ONTO A HIDDEN PAGE
OR ENDURE THE CONFINEMENTS OF EVEN AN ATTRACTIVE CAGE

GEORGE
(Spoken)

Marry me Millie. I don't care about all that. I just want us to be together.

AMELIA

NO, NO NOT AGAIN
HOW MANY TIMES CAN YOU ASK
BEFORE YOU TIRE
AND FINALLY UNDERSTAND
MARRIAGE IS TOO HARD TO WITHSTAND
THAT I COULD NEVER BE YOUR WIFE
AND NOT CAUSE YOU THE STRIFE
I LOVE YOU, I DO
BUT SET ME FREE
BECAUSE EVENTUALLY YOU'LL SEE
LOVE IS NEVER ENOUGH

(CONTINUED)

06 "LOVE IS NEVER ENOUGH" CONT'D

GEORGE

Once we get married you can fly wherever you like. We'll work together Amelia, you'll see.

AMELIA

I MUST EXACT, A CRUEL PROMISE
THAT YOU WILL LET ME GO IN A YEAR
BECAUSE THEN IT WILL ALL GROW CLEAR
IF WE FIND NO LOVE WHEN TOGETHER
I WILL DO MY BEST IN EVERY WAY
TO GIVE YOU THAT PART OF ME

I LOVE YOU, I DO
JUST SET ME FREE
BECAUSE YOU AND I WILL SEE
LOVE IS NEVER ENOUGH

(They embrace)

[END OF SCENE]

SCENE V

[The Office of G.P Putnam Publishing]

(Millie is on the center deck ramp dressed in an Act II prisoner's costume identical to Amelia's. She reflects as Amelia and recalls her first meeting with Putnam.)

MILLIE

(To herself in prison)

I still miss it sometimes...when I need to escape so badly I feel as if the ground will swallow me whole. And then...I'm saved. When I'm in the sky, It's the one time I can save myself. *(Looks longingly at George sitting below across the stage)* I almost forget how it all began. The first day I met George was the first time I knew it was real. I knew he would change everything for me. But then...there were the secrets I kept. The compromises I was forced to make. All so that they would finally let me fly. *(The lights slowly begin to come on, and there is another desk stage right with a man in a suit behind the desk sitting across from a younger, optimistic AMELIA. We know this man is GEORGE PUTNAM. MILLIE looks over to this sequence of her past lovingly and is sadly reminiscent. Display image: 1927.)*

GEORGE

Ms. Earhart, I'm so happy you could make it.

AMELIA

Yes, well here I am.

GEORGE

We spoke on the phone earlier. My name is George Putnam. You may have already heard of me. I published Lindbergh's novel.

AMELIA

(Nodding)

Yes. That's very impressive.

(CONTINUED)

GEORGE

(Smiling, bragging blatantly)

Yes, I think so too.

(Enter SOPHIA, with lint roller in hand. She is GEORGE's assistant and is a very nervous and awkward woman. She is secretly in love with GEORGE but will never do anything because she is too afraid. She is very quiet and sneaks into his office without GEORGE noticing. She enters and stands directly behind him. AMELIA sees her but says nothing.)

GEORGE

Ms. Earhart, I have a proposition for you. How would you like to be-

(SOPHIA begins cleaning his suit with the lint roller silently.)

GEORGE

(Turns around startled and faces Sophia)

Sophia! I didn't hear you come in!

SOPHIA

I came in quietly.

GEORGE

I see. Well, I've told you before, do not come in to clean my suit while I am in a meeting. Now what is it? As you can see I'm very busy.

SOPHIA

(Begins playing with hair nervously)

You..You have an appointment sir. *(Gazes at GEORGE)*

GEORGE

An appointment?

SOPHIA

Yes sir, an appointment.

GEORGE

Well what kind of appointment? Come on, out with it!

SOPHIA

You have an appointment to cut your hair, sir.

GEORGE

And this could not have waited?

SOPHIA

It could have, sir.

(CONTINUED)

GEORGE

Then leave!

(GEORGE stares at SOPHIA and she stares back until she finally gets the hint.)

SOPHIA

Oh yes, of course. *(She Exits)*

GEORGE

I'm terribly sorry about that. Now as I was saying, how would you like to be the first woman to cross the Atlantic by flight?

AMELIA

(Excited)

Of course..Mr. Putnam, I would be honored. You'll give me my very own plane?

GEORGE

Yes, yes...well you, and two others.

AMELIA

I won't be alone?

GEORGE

(Laughing)

No, you won't be alone. You don't nearly have enough experience to fly this plane alone, and to put it plainly, we wouldn't fund you.

AMELIA

So then...I'll have co-pilots?

GEORGE

Yes, you could say that. *(Pause)* Ms. Earhart, let me make myself perfectly clear. You will not be flying this plane alone, and you will not be flying this plane with a co-pilot. You will sit as a passenger and watch the pilots takeoff, then watch them land. You'll be a sort of...commander from the backseat! But when the public sees that a woman headed a transatlantic flight...they'll go crazy. Everyone will know who you are. Everyone will know your name. You'll be a great adventurer...a pioneer!

AMELIA

(Pause)

No.

GEORGE

(Surprised)

No?

(CONTINUED)

AMELIA

I wouldn't be a pioneer...I'd be a fraud. Mr. Putnam, I'm sorry but I'd rather have the world see me as I am.

(Gets up to leave, pushing chair in)

GEORGE

(Gets up himself, walks around to AMELIA's side of the desk, where he rests his hand on her shoulder.)

Tell me, Ms. Earhart. You really think you can fly?

AMELIA

I know I can. *(Takes GEORGE's hand off shoulder swiftly)*

GEORGE

Then I'll tell you right now, you miss this opportunity, don't think you're getting another one. Sometimes in life, you've gotta just work with what you have. Maybe now you're just a pretty face..but this might help you make something of yourself.

(AMELIA pauses, stares at GEORGE for a moment, considering her options. Suddenly, two men enter stage left, who we know are STUTZ and GORDON, the men that accompany her on the transatlantic flight.)

STUTZ

Well, if it isn't Georgie boy! I'm glad we caught you in your office.

(Kicks legs up on GEORGE'S desk)

GEORGE

(Nods once and smiles)

Hello Gentlemen. Please come in.

(STUTZ and GORDON come closer.)

GORDON

(Motioning towards AMELIA as if she isn't there, speaking to GEORGE)

So..is this...?

(AMELIA stares at Gordon, surprised by his blatant insolence.)

GEORGE

Well, who else do you think it would be?

(CONTINUED)

STUTZ

You are an idiot. She can probably hear you.
(All three men turn abruptly towards AMELIA.)

GEORGE

(Turns to AMELIA)

Ms. Earhart, allow me to introduce your future pilots,
 Wilmer Stutz and Lou Gordon.

STUTZ

*(Bends over, takes AMELIA's hand and kisses it. Then,
 attempts to speak in a horrible French accent.)*
 Enchanté, mademoiselle. *(GORDON rolls his eyes.)*

GORDON

Oh yeah, you're a real charmer.
*(STUTZ playfully punches GORDON. AMELIA feels uncomfortable
 and goes to leave.)*

GEORGE

Amelia, wait.

AMELIA

(Shakes her head)

Mr. Putnam, thank you for your time. *(She exits leaving
 GEORGE, STUTZ, and GORDON standing there alone in shock.
 GEORGE stands motionless looking out to where AMELIA has
 just left him.)*

*(GEORGE and AMELIA exit the stage and there is a light on
 MILLIE as she explains why she went on the flight after
 all.)*

MILLIE

It's useless to look back and have regrets. I accepted
 George's offer because I knew as well as he did that I
 needed it. In order for the world to respect me, they had
 to learn my name first. But once I was a passenger on that
 flight, I told myself that eventually I would be the one
 flying that plane across the Atlantic. And I would do it
 alone. Sure enough, five years later... I did.

*(Blackout. Now there is simply a radio and AMELIA sitting
 in the silver chair. As the radio reports everything that*

(CONTINUED)

happens, AMELIA gives her own personal account of the flight. With language and movement, it is perceived that she is in flight. AMELIA flies solo with radio transmission to mark time. Display image: 1932)

RADIO

Five years to the day after Lindbergh's flight Amelia Earhart takes off from Harbor Grace, Newfoundland in an attempt to be the second pilot to fly solo across the Atlantic. Ten people had died trying to cross the Atlantic since Lindbergh. Earhart intends to fly to Paris in her single engine Lockheed Vega to emulate the Lindbergh flight.

AMELIA

As I take off into the moonlit night, the stars had a glow of tropic loveliness as they hung outside my cockpit window near enough to touch. If Lindbergh did it, so can I.

RADIO

Le Bourget Airport, France. A galaxy of press, well-wishers and ambassadors alike has gathered here in Paris in anticipation of the historic moment when Amelia Earhart will touch down where Lindbergh did years ago. The world waits with bated breath.

AMELIA

I have no radio contact. The sky is beginning to frighten me. I see lighting in the distance. Definitely a storm. I've never seen anything quite like this.

(Music and sound effects create a timed sequence of storm and chaos as AMELIA reacts)

AMELIA

(Nervous)

My wings are icing and the plane's dropping 3,000 feet and going into a spin ...flames are shooting out of the exhaust manifold. *(Time sequence as the storm is in full force)*

AMELIA

I'll dive down to get the ice off the wings. I'm diving, diving, faster, I see the ocean..pull up, pull up! *(Time sequence as the storm decreases and a new problem begins)* Fuel is beginning to drip down on my face, I don't have much time or fuel, but I'm trying to make it through. I can do this. *(Time sequence as she begins to fall asleep only to catch herself with smelling salts)*...Stay awake. Stay awake. *(Time sequence as she spots land in the distance. A smile breaks out on her face)* Land. I see land. I'm going to make it.

RADIO

And at last, our favorite aviatrix has landed safely down the coast of Ireland.

AMELIA

The flight was 15 hours and 18 minutes but I finally made it! George has sent the newspapers already! The plane's in bad shape but I made it!

[END OF SCENE]

SCENE VI

[TICKER-TAPE PARADE, NYC 1932]

(The stage transforms to a ticker-tape parade in New York City, 1932. Utilizing the stairs, AMELIA and GEORGE are front and center while the supporters on parade with them are dressed in "AE" flight suits. Popular political figures are with them, including Eleanor and New York Governor Franklin Roosevelt along with New York City Mayor Fiorello LaGuardia. The song becomes a production number of all AMELIA's popularity, accomplishments and endorsements.)

07 "ON THE WAY TO CITY HALL"

LAGUARDIA
(Spoken)

Ladies and Gentleman.....the world's most famous aviatrix, the
first women who has singlehandedly flown across the
Atlantic...your heroine and mine
...AMELIA EARHART!

(He sings)

AMELIA EARHART
FOR YOU STYLE, YOUR SMILE AND YOUR PART
OF FLYING THE SEA
ALONE HIGH AND FREE
WITH URBANITY
AND SIMPLICITY TO ME
THERE'S A LESSON THERE FOR ME
AS PAPER RAIN DOES FALL
ON THE WAY TO CITY HALL

ELEANOR
(Joining LAGUARDIA)

AMELIA SHOWS GRACE
WITH SHYNESS ENDEARED ON HER FACE
ON BROADWAY SHE SEES
FOR HER BRAVERY
SHE WILL RECEIVE
THE KEY WITH CHEERS AND CALLS
AND THE RAIN OF PAPER FALLS

(CONTINUED)

08 "ON THE WAY TO CITY HALL" (CONT'D)

BOTH

ALL THE WAY DOWNTOWN TO CITY HALL

GEORGE

(Pointing towards the crowd)

HERE SHE COMES
WAVING HIGH
BOOKS SHE WRITES
ELECTRIFY
AMELIA SELLS
AMELIA TELLS

CHORUS

OH AMELIA WHAT'S YOUR LINE
MAGAZINES WITH YOUR BYLINE
YOU'RE THE FIRST MEDIA QUEEN OF THE AIR

MURIEL

(Adjoins LAGUARDIA)

AMELIA DESIGNS
THE LADIES YOU CLOTHE WITH YOUR LINE

LAGUARDIA

(Escorting Muriel to the podium)

THEY'LL BUY ONE IN RED
THEY'LL BUY ONE IN BLUE

BOTH

MAYBE BUY TWO
IT'S A WONDER THAT THEY DO
WITH HER NAME INSCRIBED BY TWO
LETTERS A AND E
OUR CELEBRITY

GEORGE

CARY GRANT LIKES YOUR ACT

ELEANOR

HEPBURN WANTS YOUR NEW HAT

(CONTINUED)

08 "ON THE WAY TO CITY HALL" (CONT'D)

GEORGE

FDR SENT A CARD
TO JOIN HIM FOR SOME TEA

GEORGE	ELEANOR
WITH ELEANOR AND ME	THAT'S ME

BOTH

LADY LINDY'S WHAT YOU'RE CALLED
ON THE WAY TO CITY HALL

LAGUARDIA

COSMO AND VANITY FAIR
THE PICTURES OF YOU
AND HARPO'S HAIR

ELEANOR

YOU'LL TEACH AT PURDUE
COUNCEL WOMEN JUST LIKE YOU
GIVE THE GIRLS A NEW IDEA
LET THE MEN HOLD BACK AND FEAR
AS THE GIRLS TRY THEIR CAREERS

LAGUARDIA & ELEANOR

AS OUR FREEDOM GROWS
AS AMELIA SHOWS

GEORGE, MURIEL, LAGUARDIA, ELEANOR

PAPER RAIN IT FLOWS
ON THE NEW HERO

CHORUS

AS SHE HEARS OUR CALL
ON THE WAY TO CITY HALL

(CONTINUED)

08 "ON THE WAY TO CITY HALL" (CONT'D)

*(AMELIA climbs the steps of City Hall where she is given
the key to the city by MAYOR FIORELLO LAGUARDIA)*

(Blackout)

(Image: 1936)

*(There art two spotlights on LAGUARDIA and AMELIA as he
telephones her about the upcoming flight.)*

RADIO

Now Amelia, this flight is quite ambitious. I hear it
covers 27,000 miles?

AMELIA

That's right. It'll be the first flight that will
circumnavigate the globe at the equator.

RADIO

Any *other* flights planned?

AMELIA

(Laughs) Not for now. I think this one will be my last.

[END OF SCENE]

SCENE VII

[The Oval Office, Washington, D.C.]

(A man is silhouetted sitting at a desk in his office, with two other seats on the other side of the desk. We know this man in the wheelchair is PRESIDENT FRANKLIN DELANO ROOSEVELT [FDR]. He is writing at his desk when AMELIA and GEORGE enter stage right and go to greet him. FDR rolls himself towards them around the desk.)

FDR

George, my old friend! How have you been? Take a seat.
(GEORGE and AMELIA sit down)

GEORGE

Very well Mr. President, and yourself?

FDR

Times are hard..
(AMELIA and GEORGE nod solemnly.)

FDR

We are surely on the verge of war, with Japan having territorial designs on the whole Orient...and only just beginning to recover from the depression. *(Pauses)* But the best we can do is keep moving forward. *(Turns to AMELIA and takes her hand, smiling wearily, as if just out of a daze)* Amelia Earhart, it is a pleasure to finally meet you.

AMELIA

No, Mr. President, I assure you the pleasure is all mine.

FDR

Amelia, your flights are truly remarkable. You have made your mark on history.

AMELIA

Why thank you, Mr. President.

(CONTINUED)

FDR
(Nodding)

Each feat more impressive than the next. I could use someone like you.
(AMELIA looks over at GEORGE in excitement.)

AMELIA
You could, sir?

FDR
(Nods gravely)
Are you aware of our current situation with the Japanese?

AMELIA
Why yes, of course.

FDR
Their control of their mandated islands that they acquired during the Great War as our..(he gives a sarcastic hum) ally.. by the League of Nations, comprised the Marshall Islands in the east, the Caroline Islands in the center-south, and the Mariana Islands in the northwest.

AMELIA
So how could I help?

FDR
We believe the Japanese Navy began constructing airfields, fortifications, ports, and other military projects on those islands. This work is being done in secret, and is a direct violation of the Washington Naval Treaty between us and the Empire of Japan. (He pauses.)
I hear you're interested in a second attempt at a flight around the world.

AMELIA
Yes, very much so. At the equator sir, a feat yet to be accomplished by a woman.
(FDR glances at GEORGE and smiles. GEORGE turns to AMELIA.)

GEORGE
President Roosevelt has offered to fund the flight...If you're willing to take photos of those Japanese Islands on your measured course.
(AMELIA's smile turns into a reflective expression.)

(CONTINUED)

AMELIA

Take photos?..You mean spy?

(AMELIA gets up and reflectively looks out window)

FDR

(Laughing)

I wouldn't think of it as spying..more as helping out your country..you'd be an honorable American citizen and a world famous aviatrix.

(FDR organizes papers as GEORGE walks to AMELIA)

GEORGE

(To AMELIA)

After our first attempt and crash in Hawaii we can barely finance the repair of the Electra.

(AMELIA looks at FDR and GEORGE and cannot believe what she's hearing. There is a short silence as they await her response.)

AMELIA

Despite the lovely euphemisms...I believe it is not my place to be involved in these affairs.

GEORGE

(Urgently)

Amelia, realize what you're saying...think about what you're giving up.

FDR

(Gentle, but stern)

Ms. Earhart, I would strongly advise reconsidering.

[END OF SCENE]

SCENE VIII

[The White House East Ballroom]

(It is a dinner honoring AMELIA at the Whitehouse. The stage is lit up with beautiful white lights. They are dressed elegantly and there is music playing. MURIEL and ANITA speak before the party on the ramp.)

MURIEL

Anita! I haven't seen you in years! (They embrace)

ANITA

It's a pity we waited this long. Is Amelia excited for her big flight?

MURIEL

Of course...She has wanted this flight from the beginning. Now she thinks it's time. If you ask me, I still think she's crazy.

ANITA

(Laughs) I think it's admirable...[pause] even if it is a little crazy.

MURIEL

And you're still working at Kinner Field I hope? (Smiles) Do you remember the day we came to you?

ANITA

Of course I do. I thought to myself: [Pause] These Kansas girls are *definitely* lost.

MURIEL

(Laughs) Well, Amelia was determined; I'll give her that.

ANITA

(Nods)

She still is. So many women have come to me, asking me to teach them. I'm sure I have Amelia to thank for that. Amelia has a good heart...I knew it right when I saw her. She knew flying would make her happy so she went after it. It's something I try to tell all the girls that come to me.

(CONTINUED)

MURIEL

I'm glad Amelia has made such an impact. Shall we go to the party?

ANITA

(Nods)

Of course. Lead the way.

(MURIEL and ANITA walk towards party, meet with AMELIA and GEORGE and enter the party together. They immerse themselves into the crowd, while AMELIA stays near the front of the stage with GEORGE. A drunk man who we know is FRED NOONAN walks up to them, and leans against GEORGE while laughing.)

NOONAN

Ah George my boy! You look great!

GEORGE

(Chuckles politely)

Thank you, Fred.

(NOONAN looks at AMELIA and gives her an exaggerated smile.)

NOONAN

Bless my soul! If it isn't Amelia Earhart herself!
(Kisses her on the cheek)

GEORGE

Had a little too much drink, did you, Fred?

NOONAN

Oh you know, just a drop here or there! Just a smidgen, I tell you!

(There is a short silence, and they stare at him.)

AMELIA

Yes, of course...and who are you exactly?

NOONAN

(Nods head, suddenly solemn)

'Name's Fred Noonan.

AMELIA

I see.

(CONTINUED)

NOONAN

I'm going to be your navigator!

AMELIA

(Slightly tilting her head in surprise)

You are, are you? *(NOONAN smiles stupidly while AMELIA turns to GEORGE and narrows her eyes, giving him a dirty look. Music [Tango] suddenly begins to get louder and couples dance while others sit at table talking. NOONAN walks away to dance with someone.)*

AMELIA

I want to do this alone. Not with some crazy drunk.

GEORGE

And you are! You'll be flying alone, but you know you need a navigator, and he's the best I could find. He's worked for Pan American.

(They continue dancing, when GENE taps GEORGE on the shoulder.)

GENE

(Kindly)

Hello, George. *(Looks to AMELIA and nods)* Amelia.

GEORGE

(Cold and distant)

Gene. What are you doing here?

GENE

Nice to see you too. May I cut in?

GEORGE

No, you may not. I'm trying to have a dance with my wife. *(AMELIA looks at GEORGE coldly, then warmly at GENE.)*

AMELIA

Of course you can.

(GEORGE leaves angrily and goes to speak with the other guests. SOPHIA sees this and quickly follows him. GENE and AMELIA begin dancing.)

GENE

I've missed you so much.

(CONTINUED)

AMELIA
I know, my love. I've missed you as well. (*Begin song.*)

08 "I'LL NEVER LET YOU GO"

GENE

O HOW I MISSED YOU DARLING IT'S BEEN FAR TOO LONG

AMELIA

YES I KNOW GENE, I'VE MISSED YOU AS WELL

GENE

O HOW I'VE MISSED YOU
MISSED YOUR TOUCH YOUR VOICE YOUR SMELL
NO MATTER WHAT I DO
IT IS NO USE AT ALL

OH I LOVE YOU
I'LL NEVER LET YOU GO
I LOVE YOU
NEVER LEAVE AND LET ME SHOW
HOW I NEED YOU, WANT YOU, FEEL YOU
SIMPLY LET THE MUSIC FLOW
'CAUSE ALL YOU NEED TO KNOW
IS HOW I LOVE YOU, WANT YOU, NEED YOU
I LOVE YOU

AMELIA

NOW DON'T YOU KNOW GENE
YOU'RE LIVING IN A DREAM
SIMPLICITY
IT WILL NEVER COME
DON'T YOU KNOW DEAR
THIS LOVE OF OUR IS FILLED WITH FEAR
FOR I COULD NEVER HURT
OR BETRAY MAN

(CONTINUED)

08 "I'LL NEVER LET YOU GO (CONT'D)

GENE

BUT I LOVE YOU
 I'LL NEVER LET YOU GO
 LET ME SHOW YOU
 HOW THIS MAN NEEDS YOU SO MUCH THAT I
 CAN FEEL YOU, TOUCH YOU, PLEASE YOU
 WHEN YOU'RE NOT NEXT TO ME
 YOUR WORDS ARE ALL I NEED
 BECAUSE I LOVE YOU, WANT YOU, PLEASE YOU
 I LOVE YOU

(Dance)

GENE

SO TELL ME AMELIA
 WHAT SHALL I DO

AMELIA
 JUST KEEP DANCING GENE
 TIME STOPS UNTIL WE'RE THROUGH

GENE
 BUT IT IS USELESS
 YOU'LL NEVER BE MINE

AMELIA
 DON'T YOU SAY THAT
 PLEASE JUST GIVE ME SOME MORE TIME
 YOU NEED TO TRUST ME
 MY HEART WILL NOT SWAY
 AND ON THAT SPECIAL NIGHT WE WILL FLY AWAY
 BECAUSE I LOVE YOU.

(FDR begins to speak and the action freezes as AMELIA and GENE continue in isolated pose)

(The music slows down, and FDR moves to the front of the room at stage left, getting everyone's attention so that they stop dancing as the music underscoring continues.)

(CONTINUED)

FDR

Thank you all for coming here tonight. We have all experienced and witnessed very difficult times. But I promise you, the good is soon to come. We cannot lose hope. We...can never lose hope. We must remain brave in the face of adversity, and become a stronger nation because of it. Amelia, you have shown us what courage truly is. We wish you the best of luck on your upcoming flight.

(After FDR speaks AMELIA excuses herself from the table, takes GENE's hand without anyone noticing and they leave the ballroom.)

GENE

What is it?

(AMELIA gives him a short, sweet kiss. He pulls away but their faces remain close to one another.)

AMELIA

I'm allowed to be scared, right Gene?

(GENE pulls AMELIA into his arms.)

GENE

Of course you are. *(Kisses her hair)*

AMELIA

I don't want to disappoint everyone if I fail. They'll all be watching.

GENE

Please, don't think like that. You should be proud of what you've done already. Be proud of what you're trying to do. *(AMELIA takes a letter out of her pocket.)*

AMELIA

I wrote this for you.

GENE

What is it?

AMELIA

In case...something should happen to me.

GENE

Amelia. Stop. I don't want it.

(CONTINUED)

AMELIA

Please, just take it.

(GENE reluctantly takes the letter, when ELEANOR ROOSEVELT leaves the party to get some air, and sees GENE and AMELIA together, causing them to move apart quickly and guiltily. She walks over to them.)

AMELIA

Hello Eleanor.

GENE

Mrs. Roosevelt.

ELEANOR

Amelia! Are you having a nice night?

AMELIA

(Nods)

Oh yes, it's beautiful here.

ELEANOR

Good, good. I've been meaning to ask you something.

(ELEANOR and AMELIA glance at each other and they then both look straight at GENE, signaling for him to leave. GENE exits.)

AMELIA

Yes? Anything.

(ELEANOR pauses, making sure there is no one around.)

ELEANOR

What is it like?

AMELIA

(Surprised)

What do you mean?

ELEANOR

What is it like..to fly?

AMELIA

(Chuckles softly, then grows serious)

It's remarkable..feeling so isolated and whole with the world at the same time. You're..in control of where you're going, and you can't listen to anyone else.

(CONTINUED)

ELEANOR

(Smiling)

You know, sometimes I wish I could fly a plane..just once. Just to know how it feels. But I'm sure that's just a rambling thought, nothing more.

AMELIA

It doesn't have to be. [Pause] Let's go.

ELEANOR

Now? Surely you can't be serious. There are still guests here, we can't just abandon the party!

AMELIA

Stop worrying and let's just go! *(AMELIA and ELEANOR exit.)*

[END OF SCENE]

SCENE IX

[Night Flight Over Washington, D.C.]

(AMELIA and ELEANOR sit in the cockpit of a Curtiss Condor airplane preparing for a night flight over Washington, D.C.)

ELEANOR

I can't believe this is really happening.

AMELIA

(Smiling)

You won't regret this Eleanor. Listen, before we take off I've got to ask a favor of you.

ELEANOR

Yes? Anything.

AMELIA

You see, Gene is just so talented and I want the absolute best for him.

ELEANOR

I know that.

AMELIA

I want to recommend him for the Bureau's Chief of Air and Commerce. Hasn't the President been looking for someone to fill the position?

ELEANOR

Yes...but he'll need to fairly consider the other applicants.

AMELIA

Please Eleanor, I'm asking you as a friend. He's very well qualified. Please recommend him to Franklin.

ELEANOR

Oh, I don't know.

(CONTINUED)

AMELIA

He...understands the importance of flight. He knows how different it makes you feel. He knows that there is something in the sky no one can ever have anywhere else.
(She looks away, almost embarrassed).

ELEANOR

(Pause)

I'll recommend him to Franklin for the job.
(AMELIA throws her arms around ELEANOR.)

AMELIA

Oh, thank you. You have no idea how grateful I am.
(ELEANOR nods knowingly.)

ELEANOR

It's quite all right Amelia. I'm happy to help. Now let's fly this plane.

AMELIA

(Smiles excitedly)

Of course.

(The engines rumble and the plane takes flight. Music begins and ELEANOR sings about her first flight over D.C. The song is accompanied by dance and unique lighting with illumination provided by the dancers as they depict a city at night)

09 "THE POWER OF FLIGHT"

ELEANOR

I FELT US TAKING OFF
AND SOMETHING IN ME KNEW
I'VE BEEN WAITING FOR SO LONG
THIS FLIGHT WAS OVERDUE.

I THOUGHT I BELONGED
ON THE GROUND
BUT NOW I SEE
THAT HOMEWARD BOUND
IS THE LAST PLACE I WANT TO BE

(CONTINUED)

09 "THE POWER OF FLIGHT" (CONT'D)

I'M IN THE SKY WITH NO WORRIES
 BELOW THE CITY LIGHTS
 LIKE TALL VAST TREES
 IN THE AIR THERE IS NO FEAR.
 SO THIS IS WHAT IT'S LIKE
 TO BE FREE.

I STOOD BESIDE MY HUSBAND,
 IT WAS SOMETHING I HAD TO DO.
 BUT NOW THAT I'M HERE
 IT'S MY TIME
 TO SHOW NO FEAR.

I CLOSE MY EYES
 AND DREAM OF WHAT I COULD.
 NEVER ENVISIONED
 WHAT'S UNDER ME NOW
 OF PLACES I HAVE STOOD.

THE POWER OF FLIGHT OVERWHELMS ME.
 SURROUNDS ME, TAKES OVER ME
 CAN YOU SEE OUR NATIONS STATUES SHINING BRIGHT
 AS WE FLYOVER GAZING CLOSEY AT THEIR LIGHT

AMELIA

PUT YOUR HANDS ON THE WHEEL
 TAKE CONTROL
 STEER THIS PLANE AROUND
 HEAR THE ENGINES SOUND

ELEANOR

I CAN'T BELIEVE I'M FLYING
 I CAN'T BELIEVE IT'S ME
 FOREVER I'LL BE GRATEFUL
 FOR THIS MOMENT TO BE FREE

(CONTINUED)

09 "THE POWER OF FLIGHT" (CONT'D)

BOTH
 IN THE SKY THEY'RE NO WORRIES
 ABOVE THE WIDE WIDE OCEANS.
 THE TALL, VAST TREES
 IN THE AIR THERE IS NO FEAR.
 SO THIS IS WHAT ITS LIKE
 TO BE FREE.

ELEANOR

LET'S KEEP THIS NIGHT
 BETWEEN YOU AND ME
 AND SHOWING ME THE WAY
 TO BE FREE.

ELEANOR

I can't believe we're really here. [Looks around] Thank you for taking me on this flight, Amelia. It's even greater than I imagined.

AMELIA

[Smiles] Don't mention it. I'm glad you finally asked me ...anytime you want we can fly again! I know I could never stop after my first flight...[Laughs]

BOTH

CAUSE WE GOT A HIGH FLYING ATTITUDE
 NO MATTER HOW HIGH THE ALTITUDE
 WE'RE GONNA SOAR
 OUR ENGINES ROAR
 FASTER WE GO
 NOW THAT WE KNOW
 THAT WE ARE FREE!

[END OF SCENE]

SCENE X

[The Home of Gene Vidal]

(It is late at night at GENE VIDAL's home. GENE is trying to put his son to sleep when AMELIA arrives unexpectedly to see him. It is a quaint home. GENE's son lies awake in his bed with GENE sitting by his side. GENE is reading him a story, a new book he has found, but it turns out to be shockingly violent and just ends up scaring GORE so that he truly cannot fall asleep.)

(GORE hands GENE a book.)

GORE

Maybe this will help me fall asleep?

GENE

Where did you find this?

GORE

My teacher gave it to me at school today.

GENE

Oh, all right. *(He opens the book, reading softly)* "The warrior ran towards his opponent, seeking his deserved revenge. He jumped upon him as if the man were an overripe blueberry, his bluish guts spilling out in an almost poetic silence." *(Pauses, looks at book strangely, then continues)* Your teacher gave you this book?

(GORE nods his head fervently.)

"The warrior closed his eyes, allowing himself to focus on the task at hand. He then charged forward. He thrust his sword into the next man's stomach, quickly removing it only to swing swiftly against the other man's throat, watching as his head fell softly to the ground like an apple that has only just dropped from the tree."

(GORE is staring wide eyed at his father, growing scared and utterly horror struck. AMELIA rings the doorbell at the front of stage left.)

(CONTINUED)

GENE
(Under his breath)

Thank God.
(At the sound of the doorbell, GENE leaps up to answer the door. He cracks the door open to see AMELIA.)

AMELIA
 Hello Gene, may I come in?
(Gene looks back at his son, and then back to AMELIA in hesitation.)

GENE
 ..I don't know if tonight's a good night for you to come over.

AMELIA
 Why not?
(AMELIA pushes the door open, and sees his son trying to fall asleep in bed.)

AMELIA
 Oh I'm sorry, I shouldn't have come.

GENE
 It's all right. He can't seem to fall asleep.

AMELIA
 Is something the matter?

GENE
(Pauses)
 I think he misses his mother. It was really hard on him.

AMELIA
(AMELIA looks at him apologetically.)
 Let me try.
(GENE remains by the door while AMELIA walks over to his son and sits at the edge of his bed.)

AMELIA
 Hello Gore.

GORE
 Hi Amelia. I haven't seen you in a while.

(CONTINUED)

AMELIA

(Gently)

Yes, I know, I'm sorry about that. Your father tells me you can't fall asleep?

(GORE nods tiredly.)

AMELIA

Hmmmnn.

(AMELIA looks around the room and spots the guitar.)

AMELIA

(Walking over to the guitar)

Maybe this will help.

(AMELIA begins to sing).

10 "CLOSE YOUR EYES"

AMELIA

LITTLE BOY, CLOSE YOUR EYES
SAY YOUR GOODNIGHTS
SO YOU MAY DREAM OF PURPLE SKIES

GENE

DREAM OF WORLDS, WHERE YOU CAN BE
A FLYER OR A WRITER
YOUR DREAMS ARE FREE
WHEN YOU'RE ASLEEP.

BOTH

REMEMBER THE WORLD
WILL CONTINUE TURNING.
REMEMBER THAT TIME DOES PASS
AND NO MATTER HOW LONG
A DAY SEEMS TO LAST

(CONTINUED)

10 "CLOSE YOUR EYES" (CONT'D)

GORE

WILL YOU BOTH STAY WITH ME
 GUARD ME, WATCH OVER ME
 AND THEN SING TO ME
 SO MY NIGHTMARES CAN'T BEGIN

GORE

PLEASE DON'T LEAVE
 IN THE NIGHT
 STAY HERE RIGHT BY MY SIDE
 AND SING TO ME
 MY NIGHTMARE'S CAN'T BEGIN

AMELIA & GENE

WE WILL STAY
 CLOSE YOUR EYES.
 WE WILL BE BY YOUR SIDE
 AS WE SING TO YOU
 SO YOUR NIGHTMARE'S CAN'T BEGIN.

(GORE finally falls asleep after the song.)

GENE

Amelia, you belong here. Please ...stay with us.

AMELIA

You know I can't.

GENE

Leave George. You don't *need* him anymore.

AMELIA

Don't ask me things like that...it's not fair to either of us.

GENE

You look so unhappy. Stay here with me.

AMELIA

You can't know what's good for me.

GENE

I know that you hate sneaking around like this. I know that you hate the way he controls you. I know that love isn't enough of a reason for you to leave him.

(CONTINUED)

AMELIA
(Shouting angrily)

Stop it!

GENE
How long will you stay with him? Until your very last flight? Once you've completely used him for everything he could offer you?

AMELIA
I don't have to explain myself.

GENE
(Speaking softer)
Please don't go on this flight. Stay here. You don't have anything to prove.

AMELIA
How can you say that? Once I get my Electra back, I'm going.

GENE
I'm begging you, Amelia. If anything were to happen...

AMELIA
Gene! I mean it! Just leave me alone. *(She storms out the door.)*

[END OF SCENE]

SCENE XI

[The Putnam Home, Rye, NY]

(AMELIA and GEORGE's home. GEORGE is sitting, reading and waiting for AMELIA to return home. He is anxious and already suspects the affair between AMELIA and GENE. AMELIA soon arrives home after a night with GENE, walking through the door quietly so that she will not wake GEORGE. The stage is dark, but figures are still visible. Once AMELIA walks through the door, she notices GEORGE sitting there.)

AMELIA

George! Goodness, you scared me! *(Lights up.)*

GEORGE

Where have you been?

AMELIA

What?

GEORGE

(Cold)

You heard what I said.

AMELIA

..Don't speak to me like that. I've just been on a drive.

GEORGE

So late at night?

AMELIA

(Sternly)

Leave it alone, George.

GEORGE

(Quietly)

You know...I got you something.

AMELIA

It's late and I'm tired. Please, you can show me tomorrow.
(Begins to walk away, passing GEORGE.)

(CONTINUED)

GEORGE
(*Quietly*)

Your Electra is ready. It's as good as new.

AMELIA
(*Still turned around, she pauses.*)

Is it ready for the flight?

GEORGE
The flight is scheduled for Friday in Oakland (*Pause*)...so you have to get your *affairs* in order. (*AMELIA didn't get the double entendre*).

AMELIA
(*Turns around excitedly*)
Oh, thank you George. This means so much.

GEORGE
I'm your manager. No need to thank me, it's my job.

AMELIA
George...

GEORGE
(*Wearily*)
There is not a second to waste, *is there?*

AMELIA
(*Defensively*)
What's gotten into you? I thought this was what we always wanted. I'm *doing* this for the both of us. This was our goal remember? And now we've made it! What's the matter George?

GEORGE
(*Softly*)
Can I ask you a question?

AMELIA
Yes, Anything.

GEORGE
What could I have done? Because I thought I was doing everything right and then one day I realized...everything had changed. You saw me as if I were a stranger.

AMELIA

(Looks at him sadly. Pauses.)

There was nothing you could do, George. I don't know. Maybe I wasn't ready to marry you when I did. That doesn't mean I didn't love you.

GEORGE

(Shakes his head)

Millie, what's happened to us?

AMELIA

(Softly)

This is about Gene... isn't it...?

GEORGE

This has nothing to do with him.

AMELIA

(Growing hysterical)

This has everything to do with him! You just want me as far away from him as possible.

GEORGE

(Pause)

So what if I do? Can you blame me?

(AMELIA looks like she is about to cry, and looks away from GEORGE hopelessly.)

AMELIA

(Voice cracking)

And If I die in that plane? [Pause] Can I blame you then?

(Dim out. GEORGE and AMELIA exit and MILLIE enters ramp, reflecting on her marriage with GEORGE.)

MILLIE

There are times I can't remember if I ever loved George. Or if he ever truly loved me. If we were using each other for our own reasons. We both wanted to succeed and we knew it. Was it the only reason we were together? I don't know. I needed him to fly, and he needed me to keep flying so that we could continue what we had always been doing. Maybe we were both just lonely, and our system was working fine...[Pause] until I met Gene. But it wasn't all my fault! It wasn't just me, it was everything. The way he lived his life... always being able to control everything. Except for me.

(MILLIE exits the stage. AMELIA and GEORGE are in the bedroom. AMELIA is sitting up in bed, writing in her journal. There is both a sentiment of togetherness [only because of marital expectations] and separation. There is a table and reading lamp beside them.)

GEORGE

Once we get the radio fixed, we're ready to go. We'll be back in the headlines again. You know, this is going to be your best flight yet.

AMELIA

(Absent minded, reading book)

And last.

GEORGE

What're you writing there?

AMELIA

It's only my journal.

GEORGE

Could I read some of it? You're always writing in that thing.

AMELIA

(Sharply)

No.

GEORGE

(Pretending not to notice her harsh tone) I spoke to Noonan today, he said he has the coordinates mapped out for the first three landings. We're making excellent time, aren't we?

(AMELIA is silent, and continues to read her book.)

GEORGE

Amelia, don't you care at all? This is your life at risk. Are you even worried?

AMELIA

(AMELIA puts book down in frustration, and turns to GEORGE.)

George, I care. I'm meeting with Noonan tomorrow. Please, everything will be fine.

(CONTINUED)

GEORGE

Millie, when you told me you wanted to be the first woman to fly over the Atlantic nine years ago...I never doubted you. Not even when you flew from Hawaii to California. You'll be on top again. We need a new headline, and this is it. Millie, I know you can do it...because you never let anything stop you.

(GEORGE attempts to kiss AMELIA, but there is an awkward avoidance, and pats her knee instead.)

AMELIA

Thank you George, but I'm actually pretty tired. I think It's time I went to sleep.

(GEORGE nods and turns out the reading lamp on the table beside their bed.)

GEORGE

Goodnight Amelia.

AMELIA

Goodnight. *(Dim out)*

11 "TRAPPED IN A NIGHTMARE"

(There is darkness across the entire stage. AMELIA and GEORGE are both asleep, although AMELIA struggles in her sleep, tossing in her nightmare while GEORGE sleeps beside her. Song begins. Suddenly, there is a humming from off stage, and it is the ensemble. ENSEMBLE surrounds the bed on both sides and on the upper deck. GEORGE wakes up slowly and begins to sing to her. Disturbing images are shown, most likely aviation accidents, making it evident that she is undergoing a nightmare.)

ENSEMBLE

HEAR THE RAIN FALL HARDER
 ANGER IN DEAFENING SILENCE
 NO ONE'S A HERO
 ONLY A MARTYR

EVERYONE'S GIVEN UP
 TURNING TO VIOLENCE
 SHIELDING YOURSELF FROM CHANGE
 WITH NOWHERE TO GO
 YOU ARE TRAPPED IN A CAGE
 YOUR LIFE MUST BE REARRANGED

(CONTINUED)

(Suddenly, ENSEMBLE turns around with their backs facing the audience. AMELIA sits up and stares downstage, upon being led to a chair and being tied up by GEORGE who then exits and the bed is wheeled off.)

(GORE runs to the front of the stage and begins to conduct the pit wildly.)

GEORGE

YOU CLING TO MEMORIES
GLORIFIED WORDS
AS YOU'LL TRAVEL THE WORLD ENLIGHTENED
THOUGH FROM AFAR
AS YOU TRAVEL BY STAR
WILL YOU RETURN HOME AT ALL ARE YOU FRIGHTENED?
IT'S TOO LATE
IT'S NOT FAIR
TOMORROW COMES
TRY TO ESCAPE FROM YOUR BONDS IN THIS CHAIR

AMELIA
(To GEORGE)

YOU TRAP ME AND TELL ME WHAT I WANT TO BE
BUT IT IS OH SO WRONG
THAT ALL I WANT
IS FOR YOU TO LEAVE ME
I'VE KNOWN THE TRUTH ALL ALONG

(ENSEMBLE now turns back around with white masks on.)

GEORGE
(To AMELIA)

I TIE YOU BACK
YOU GASP FOR AIR
YOU'RE NOW PUNISHED FOR
YOUR IMPETUOUS AFFAIR

AMELIA
(With conviction)

I WON'T APOLOGIZE
FOR MY MISTAKES
I'VE MADE I'VE RUINED LIVES
TOLD LIES, CAUSED PAIN
INTENTIONAL BUT DENIED
TO SOLVE MY PROBLEM THERE'S ONLY ONE WAY
TO ESCAPE I CAN'T DENY

CLIMB IN THIS PLANE, THROTTLE BACK
AND ESCAPE THOUSANDS OF FEET IN THE SKY!

ENSEMBLE

(Encouraging her as the ELECTRA is rolled on)

AMELIA, AMELIA, AMELIA, AMELIA
GO FLY!

12 "THE SOUND OF WINGS"

[INSTRUMENTAL]

(GORE unties AMELIA and leads her to the Electra where NOONAN is already seated. She stands in front of her plane as AMELIA's crew dresses her from bedclothes to her flight suit. Each piece of clothing and accessory is fit to her with precision and pageantry (pants, shirt and tie, leather flight coat, leather flight helmet and finally her goggles). She is now the picture of AMELIA EARHART which will also be doubled with a famous photo (archival) of the aviatrix. [The dream is now over]. The crowd grows anxious and surrounds the plane as photographers take photos. CARL is taking notes as he interviews AMELIA before she climbs aboard. Two enormous American flags are unfurled on each side of the upper set. The crowd cheers excitedly as AMELIA climbs on top of the Electra and waves to the crowd. She then turns to GEORGE, who has made his way up to the plane. He is carrying a briefcase and gives it to AMELIA. He then shakes her hand and she begins to enter the plane. She sings.)

AMELIA

GUIDE MY PATH
GUIDE MY WAY
COURAGE IS THE PRICE YOU PAY
FOR PEACE, MY SOUL
KNOWS NO OTHER WAY
MY JOURNEY CALLS
CLOUDS FROM MOUNTAINS FALL
AS THEY HEAR THE SOUND OF WINGS

(CONTINUED)

12 "THE SOUND OF WINGS" (CONT'D)

[INSTRUMENTAL]

(The music swells with the "AirHeart" theme as AMELIA takes her place in the pilot's seat. She looks left and right as she checks her engines then turns to NOONAN for a "thumbs up" salute. The ensemble spins the ELECTRA and slowly faces it upstage as they slowly move the plane towards the screen with the image of the runway, They wave and sing:)

ENSEMBLE

YOUR JOURNEY CALLS
CLOUDS FROM MOUNTAINS FALL
AS THEY HEAR THE SOUND OF WINGS

[INSTRUMENTAL]

AS THEY HEAR THE SOUND OF WINGS

[END OF ACT 1]

ACT II

(Start Act II before lights dim with music from the 1930's. Swing music such as Benny Goodman. Music plays during intermission until it is interrupted by radio.)

SCENE I

(There is a light isolated on a radio with the news of Amelia Earhart lost at sea. The radio has been playing 30's music Benny Goodman prior to the opening of Act 2.)

RADIO

"...It has been reported that all communications with Amelia Earhart have been lost. Miss Earhart was en route from New Guinea to Howland Island as part of a daring round-the-world flight. A tireless advocate for the aeronautical industry, Miss Earhart was the first woman to cross the Atlantic Ocean solo. The last time there was communication between Ms. Earhart and the United States Coast Guard was at 8:43AM today, and it had indicated that Miss Earhart's Lockheed Electra was low on fuel. A search is already underway by the Coast Guard. There are many reports from across the Pacific of communications picked up from Miss Earhart's plane, but these are yet to be authenticated [interference, end]..."

(GENE enters the stage alone and sings about Amelia's recent disappearance.)

13 "WILL ALWAYS MEET AGAIN"

GENE

I'LL BE WAITING FOR YOU,
I'LL LOOK EVERYWHERE I CAN.
I KNOW I WILL FIND YOU,
I KNOW YOU'RE ALIVE.

I'LL NEVER FORGET YOU,
OR THE WAY YOU LOOK AT ME
AND WHEN I CLOSE MY EYES
I SEE YOU AS
BEFORE YOU DISAPPEARED.

(CONTINUED)

13 "WOULD ALWAYS MEET AGAIN" (CONT'D)

HOW LONG 'TIL THE STRANGER
BECOMES YOUR FRIEND?
AND BY FRIEND, I MEAN LOVER,
BY LOVER, I MEAN FRIEND
HOW LONG UNTIL MINUTES
TURN INTO YEARS
WHEN THE FIRST PART ENDS
NOW THE SECOND PART BEGINS.

ALL THESE YEARS NOW
I HAVE WAITED,
HOPING MORE THAN A DREAM,
BECAUSE YOU ARE THE CURRENT
I AM SIMPLY THE STREAM.
I'LL NEVER LOSE HOPE
THAT YOU ARE ALIVE
BECAUSE I KNOW THAT WE
WILL ALWAYS MEET AGAIN.

NOTHING ELSE SEEMS TO MATTER
THIS IS NOW AND THAT WAS THEN.
BECAUSE I KNOW THAT IN THE FUTURE
WE WILL ALWAYS MEET AGAIN.
I'LL NEVER ALLOW ALL OF MY
MEMORIES TO FADE,
BECAUSE I KNOW THAT WE
WILL ALWAYS MEET AGAIN

YOUR EYES LOOK SADDER
THAN I REMEMBER AND FOR THAT
MY HEART GROWS WEAKER
AS MY SEARCH GROWS STRONGER FINDING YOU.

(CONTINUED)

13 "WOULD ALWAYS MEET AGAIN" (CONT'D)

ALL THESE YEARS NOW
I HAVE WAITED,
HOPING MORE THAN A DREAM,
BECAUSE YOU ARE THE CURRENT
I AM SIMPLY THE STREAM.
I'LL NEVER LOSE HOPE
THAT YOU ARE ALIVE
BECAUSE I KNOW THAT WE
WILL ALWAYS MEET AGAIN.

*(GENE comes down from the ramp and stares at the radio
downstage as the music continues.)*

I'LL NEVER LOSE HOPE
THAT YOU ARE ALIVE
BECAUSE I KNOW THAT WE
WILL ALWAYS MEET AGAIN.

[END OF SCENE]

SCENE II

14 "ENTRACTE"

[Gardner Island, South Pacific - 1937]

(Lights dim up. The Electra is on its side on the coral reef off a small island [Gardner's Island]. They are still recovering from the crash landing. AMELIA and NOONAN are disheveled, slightly injured, but spirited in a way to survive. Then AMELIA gets up, checks out her slightly injured arm and face, then walks around to parts of the plane lying around onstage. She looks at plane and then walks to NOONAN.)

AMELIA

(Looks at remains of plane)

Noonan, get up.

(NOONAN slowly sits up, looks at Amelia, and becomes aware of his surroundings. NOONAN looks at the broken Electra.)

NOONAN

(After silence, slowly, worn, trembling)

Where are we? You Okay? *(He checks out his leg, which is severely cut.)*

AMELIA

How should I know? Let me see if we have some bandages.
(She crawls inside the Electra)

NOONAN

You were the one flying the plane, remember?

AMELIA

(From inside the plane)

I can remember just fine. I don't know if I can say the same for you though.

NOONAN

What's that supposed to mean?

(CONTINUED)

AMELIA

(She comes out with a first aid kit)

You were completely drunk! And when I needed you most!
(NOONAN is silent, apologetic. He limps over to the cockpit and sits inside, while AMELIA bandages his leg).

NOONAN

Come on. You left our chartered course. *(Looking at the Electra)* Maybe we can fix it and get out of here.
(AMELIA walks over, wrinkling her face. She stares at Electra, climbing in to test it out.)

AMELIA

The Electra's done for.

NOONAN

Life raft?

AMELIA

(Feeling reflectively awful)

I dumped it in Lae to lighten the plane.

NOONAN

Great. I'll build a raft. I know the seas. I was a pretty good maritime navigator in the Navy you know.

AMELIA

(Condescending)

Noonan, you could try, but the sea is so vast and surf is so strong, we'd never have a chance.

NOONAN

(Shaking his head)

No, no, no. We are not stuck here. You'll see.

AMELIA

Have fun with that.

NOONAN

You're not even going to help?

(CONTINUED)

AMELIA

It's useless. We might as well accept our fate. Maybe it's better this way.

NOONAN

How is this better?

AMELIA

(Nervous)

You know, away from the world, away from unimportant details, pressures... an entire island to ourselves.

NOONAN

(Angrily)

You wanted us to crash, didn't you?

AMELIA

Excuse me?

NOONAN

You were so insistent on not bringing the trailing wire, on not fixing the radio, on not using Morse code even if we needed help, which we obviously did. You wanted to escape. Guess what, it worked.

AMELIA

Stop! Listen to yourself for a second! I want to be here as much as you do, and if I had to be stranded, it wouldn't be with you...

(NOONAN narrows his eyes at AMELIA angrily and stops talking.)

AMELIA

Can we just...stop. Relax Noonan. It's going to be fine. Now what're we going to do? We need a plan.

NOONAN

How about figuring out how we'll survive here? Let's check the island out and see what we can gather. There are lots of cocoanut trees here. That's a start.

AMELIA

Good idea. I'll walk the beach and see what I can dig up. You like clams? (She giggles).

(CONTINUED)

NOONAN

After we get back scouting the island, we'll start a fire and hope someone sees it. We have enough fuel in the Electra to start it and keep it going for a long time. Guess I'll have to get lots of brush and wood. There's plenty of "beech wood" on the reef I'm sure.

AMELIA

(Compassionately)

Thanks Fred. *(She begins to leave).*

NOONAN

No problem. Amelia?

AMELIA

Fred. *(She turns)*

NOONAN

(Having second thoughts)

Nothing. Let's go.

(They split up and scout the island as the lights dim.)

(The rear screen shows a time elapse - "3 Months Later".)

(CONTINUED)

(The Electra now has been transformed into a shelter with palm leaves and fabric from the inside of the the Electra. The lights dim up and it is evening and hot. AMELIA is now in the arms of NOONAN. She is humming a song to him and we recognize the song as "Love is Never Enough." It is simple and acoustic, with just guitar accompanying. They then converse.)

AMELIA

(Talking to herself)

Sometimes I wonder...what it'd be like if we survived. What my life would have been if I completed the flight. There's so much I would do differently if I could. I would...fight for women's rights even harder. Make sure our voices would be heard.

NOONAN

You've already done that. The world will never look at women the same way because of you.

AMELIA

No, but I want to scream it to the world. I want to stand at a podium and march in the streets and feel it deep in my heart. I want to be heard, on the ground, not just in the sky.

NOONAN

(Pause)

Anything else?

(AMELIA looks at NOONAN sadly.)

AMELIA

I wish I'd done things differently with Gene. Treated him better.

NOONAN

Gene Vidal?

AMELIA

(Nods sadly)

I know what you must think of me. I loved George, I did, but I was in love with Gene. And I always had to hide how I felt. To myself, to George, to the world. I'm just sick of hiding, Noonan.

(CONTINUED)

NOONAN

Let's just say you're not the only one that has made mistakes.

(NOONAN Sighs) It's okay. The outside world doesn't matter anymore. Say whatever you like. Before, all I had left to believe in were the stars. Everyone else in my life had deserted me and nothing ever turned out how it should. But now..I don't know what to believe.

(NOONAN looks out at the evening sky.)

AMELIA

What do you find so fascinating about them?

NOONAN

Look, the funny thing about stars is the subtle deception. We're all stars, in a way. From afar, we all seem exactly the same – bright, full of potential, waiting in anticipation for something to happen like the next star to burn out or finding someone to love. But we're all more than just collective swirls of light. We're all breathing, we all hold a different light that pertains to our own selves. We have the ability to be a shining light of hope even when surrounded by an almost deafening darkness.

(Pause) But now...

AMELIA

What is it?

15 "THE SUN, MOON AND STARS"

NOONAN

I BELIEVED IN FATE
NOT CALCULATED EVIDENCE,
BECAUSE NO MATTER WHAT I DO
MY DESTINY AWAITS.

(CONTINUED)

15 "THE SUN, MOON AND STARS" (CONT'D)

I BELIEVED THE WORLD
 IS A SIMPLE BALANCED EQUATION.
 BUT LACKS A STRONG PERSUASION,
 FOR ME THAT SCIENCE RETAINS.
 YET HOPE WAS BETTER THAN COLD,
 HARD REASON
 AND HERE WE ARE
 LOST AWAY
 FOR ENDLESS WEEKS,
 MONTHS AND SEASONS.

(GEORGE appears on the deck lost and alone.)

THE SUN GAVE ME THE LIGHT
 AND THE MOON GUIDED ME IN THE BLACKENED NIGHT
 AND IF I LOST MY WAY
 THE STARS I WOULD NOT STRAY
 AND SO IMPLIED

NOONAN AND GEORGE

AS I PATIENTLY WAITED
 THE STARS SHONE ON
 AND I HAD NO DOUBT
 THEY WOULD EVER LEAVE
 OR THINK OF BURNING OUT

I'M SORRY THAT YOU'RE HERE.
 I WISH WE COULD START OVER.
 WE SHOULD HAVE LIVED OUR LIVES
 INSTEAD WE SLOWLY DISAPPEAR.

WE ARE BOTH STARS
 AND OUR FLAME IS SLOWLY BURNING OUT.
 STRANDED AND FILLED WITH DOUBT
 AND NOW I'VE FINALLY LOST MY FAITH
 IN THE SUN, IN THE MOON AND THE STARS.

(AMELIA gazes into his eyes and without hesitation they embrace as lost souls. AMELIA then comforts NOONAN as she sings.)

16 "THE SOUND OF WINGS" Reprise

AMELIA

HEAR MY VOICE
 HERE MY CRY
 LOOK AT ME WE WILL SURVIVE
 TAKE MY HAND I BELIEVE, WE'RE STILL ALIVE
 YOUR COURAGE WILL CALL
 YOUR HOPES WILL NOT FALL
 TO SAVE US YOU MUST TRY

GUIDE OUR PATH
 GUIDE OUR WAY
 COURAGE IS THE PRICE YOU PAY
 IN THE END THERE IS
 NO OTHER WAY
 OUR JOURNEY CALLS
 CLOUDS FROM OCEANS FALL
 AS THEY HEAR THE SOUND, [music]
 AS THEY HEAR OUR SOUND OF WINGS

(Island sounds are heard with voices in Japanese in the distance).

AMELIA

(Hearing the sound)

Noonan, did you hear that?
(No answer.)

AMELIA

Noonan, I swear I hear some-
(Through the evening mist the noises are more abrupt and noticeable. They are visibly worried. NOONAN goes inside the Electra and grabs the pistol he had stowed on the plane. When he comes out he sees two Japanese soldiers over AMELIA, holding her mouth closed and incapacitated. NOONAN aims his gun.)

JAPANESE SOLDIER

Isogu, sorera o turo!

(NOONAN continues to aim his gun at the soldiers and they shoot him. NOONAN falls to the ground.)

(CONTINUED)

AMELIA
(Screaming)

Noonan! No!

(AMELIA falls to her knees and weeps in despair. She starts hitting the soldier not caring for anything, except hopefully for her demise. The SOLDIER restrains himself and grabs her to her feet and bounds her hands.)

JAPANESE OFFICER
(To the other soldier)

Teiko Kataki Shujin.

(She is escorted away. As the soldier leads them away, the OFFICER goes back into the Electra and comes out with a briefcase. He opens it and shows us maps, documents and a camera. He smiles and closes the briefcase and hurries after his captive.)

(Dim out.)

[END OF SCENE]

SCENE III

[A Japanese Prison, Saipan - 1938]

(AMELIA is sitting in a damp bamboo prison cell somewhere on the Japanese held island of Saipan. She is both miserable and hurting, mostly of hunger. There are Japanese guards surrounding her. She has lost all hope now being imprisoned for almost nine months. Being in solitary confinement, she hallucinates. Suddenly, GENE appears.)

AMELIA

Gene? Is that you?

GENE

I've come to save you Amelia.

AMELIA

How do you know it's not too late?

(AMELIA runs into GENE's arms, frantic and excited.)

AMELIA

All this time, waiting here, I knew you had been searching for me. But...

GENE

What is it?

AMELIA

(Pause)

I can't help but think I'm going crazy.

(CONTINUED)

17 "WILL ALWAYS MEET AGAIN" [REPRISE]

GENE

I'VE SAILED ALL THE OCEANS
 FLEW OVER MOUNTAINS AND THE PLAINS
 I'VE CROSSED ALL THE DESERTS
 MY HEART WAS IN PAIN

AMELIA

NOW YOUR'RE HERE TO HOLD ME
 I CAN'T BELIEVE THAT THIS IS REAL
 I HAVE HOPED AND PRAYED
 THAT YOUR LOVE FOR ME
 WILL RESCUE ME

ALL THESE YEARS NOW
 I HAVE WAITED
 HOPING MORE THAN A DREAM
 BECAUSE YOU ARE THE CURRENT
 I AM SIMPLY THE STREAM
 I NEVER LOST HOPE
 THAT YOU WILL ARRIVE
 CAUSE I KNEW THAT WE
 WILL ALWAYS MEET AGAIN

GENE

MAYBE I'M CRAZY
 MAYBE ITS JUST THE YEARS
 HOW CAN WE BE TOGETHER
 BUT THERE YOU ARE AND I AM HERE

(CONTINUED)

17 "WILL ALWAYS MEET AGAIN – REPRISE" (CONT'D)

BOTH

NOTHING SEEMS TO MATTER
THIS IS NOW AND THAT WAS THEN
BECAUSE I KNEW THAT AS LOVERS
WE WILL ALWAYS MEET AGAIN

AMELIA

GENE

PLEASE TAKE ME WITH YOU I'LL TAKE YOU WITH ME

BOTH

AND LOVE ME ANEW
BECAUSE HERE YOU'LL STAY
AND THEN WILL NEVER SAY
WE WILL ALWAYS MEET AGAIN

[INSTRUMENTAL]

(They embrace and kiss, then part and sing)

BOTH

AS TIME CATCHES UP
BEFORE IT'S TOO LATE
LET ME HEAR YOU SAY
THAT WE'LL ALWAYS MEET AGAIN

[END OF SCENE]

SCENE IV

[Prison, Saipan / The Office of G.P. Putnam – 1939]

(GEORGE is sitting in his office by the phone patiently. On the deck AMELIA sits in their cell, which she has been imprisoned in for almost two years. GEORGE is in his office when SOPHIA enters stage left and then stops behind his desk. SOPHIA stands beside him just like before, watching him. She reaches her hand out to touch him, comfort him, but pulls her hand back.)

SOPHIA
(Coughs)

Mr. Putnam sir.

GEORGE
(Jumps up in surprise)

Sophia ! Why, you've frightened me again! I didn't even see you come in!

SOPHIA

I came in quietly.

GEORGE

Yes... of course. Well, what is it Sophia?

SOPHIA
(Begins playing with her hair)

I just...I was wondering...You see, I'm going out now and it's getting quite late and I wanted to know if you'd like to come out...with me.

GEORGE

I'm perfectly comfortable sitting here, why WILL I go out?

SOPHIA

We could get some food. Maybe.

(CONTINUED)

GEORGE
 (Hardly looking up from his desk)
 I'm sorry, I'm just far too busy. Was there anything else?

SOPHIA
 (Pause)
 There's a man here to see you.

GEORGE
 (Now paying attention)
 Well, let him in!

(SOPHIA exits and GENE enters. There is silence.)

GEORGE
 (Coldly)
 What do you think you're doing here? What could you possibly have to say?

GENE
 Is there..any news?

GEORGE
 WILL I be sitting here glued to the phone if there was? Did I not get the help of Roosevelt in getting the whole Pacific fleet to search for her?

GENE
 I'm sorry for the way things turns out. Only Amelia could survive after 14 months.

(There is uncomfortable silence between GEORGE and GENE.)

GEORGE
 Are you just going to stand there? Or are you going to apologize?

GENE
 For what?

GEORGE
 Oh, don't play these games with me. Not now. Not when she's gone.

GENE
 (Clenching his teeth)
 She isn't gone.

(CONTINUED)

(AMELIA stands up against the jail cell, looking outward, and it appears as if she is looking down at them. GEORGE and GENE begin song.)

18 "SHE'S IN THE AIR"

GEORGE

HOW COULD I HAVE PREDICTED HER HORRIBLE FATE
SHE TOLD ME THAT SHE HAD NO TIME TO WAIT.
NOW SHE'S GONE
AND THERE'S NOTHING I CAN DO
I SEARCHED THE SEA ALL OVER THROUGH AND THROUGH

GENE

EVERYWHERE I LOOK, EVERYWHERE I GO
I STARE AT THE SKY AND LOOK FOR THE SILVER GLOW
OF HER PLANE THAT CRASHED IN THE WAVES
IN THE SEA A MILLION MILES AWAY.
BUT SOMETIMES I KNOW IS THERE
I LOOK UP AND SHE'S IN THE AIR.

GENE

SHE'S IN THE AIR
GAZING AT ME WITH THOSE EYES THAT SHOW NO FEAR
AND YET, I FEEL I'M TO BLAME.
TO LET HER GO
ON WINDS THAT SAIL ON WINGS ACROSS THE SEAS,
TO PLACES TOO DIFFICULT TO NAME.

GEORGE

NO MISTAKE WE COULD
CHANGE OR UNDO
SHE'S ON HER OWN, NOW LET HER BE
I THINK IT'S TIME
SHE'S FINALLY FREE.

GENE

I HEAR HER VOICE
HER WORDS UNSPOKEN
COURAGE THAT WILL NOT BEND,
AND WE SURVIVE IN THE END.

(CONTINUED)

18 "SHE IS IN THE AIR" (CONT'D)

GEORGE

YOU GAVE HER YOUR HEART
 YOU MADE HER FEAR
 MYSELF, MY LOVE AND PART
 AND NOW WHO IS TO BLAME?

WAS IT THE FAME?
 ARE YOU ASHAMED?
 NOW THE TWO OF US LEFT ALL ALONE
 WE HEARD HER CALLS
 BUT AWAY SHE'S FLOWN.

GEORGE

GENE

I BREATH. I FEEL.

AMELIA

BOTH

I LOOK UP HIGH AND SHE IS IN THE AIR
 AND I LONG TO WHISPER IN HER EAR.

GEORGE

GENE

AMELIA

FROM MOUNTAINS TO SEA

GENE

I CAN'T GIVE UP MY HOPE WILL NEVER DIE
 THOUGH TIME WILL SURELY CLOUD MY MIND

(CONTINUED)

18 "SHE IS IN THE AIR" (CONT'D)

GEORGE

AND WHEN IT'S TIME

GENE

TO SAY GOODBYE

BOTH

THEY'LL BE NO STONE LEFT UNTURN
NO SHIPS UNSAILED OR FLIGHTS UNMADE
THOUGH LOST AS SEA SHE'S
ALWAYS IN THE AIR

[END OF SCENE]

SCENE V

[MILLIE'S HOME]

(Blackout. Stage is empty. Except for MILLIE. She enters the ramp with her chair waiting for her. On the chair are her goggles. She sits down and repeats the same emotional monologue from the beginning of the show.)

MILLIE

This is my time. *This is my time* to show the world just how great I could be. No more lies. *That was the old Amelia.* This is my chance to start over...do what I've always wanted. Lose myself in new possibilities. Here... no one can tell me who I should be or what I can't do. In this new life, I can finally be free.

[END OF SCENE]

EPILOGUE

(AMELIA is alone in her cell. There is haze, and it is dark and gloomy. She is crying, then stops herself and stands up, looking around. There is no one.)

AMELIA

Oh god, I'll be in here until I die. *(Begins to pace around stage)* This cell was only good for dreaming of a life I could never have. But who am I kidding? Imagining myself starting over, away from this island. *(Grows hysterical)* There's no one coming to save me. They all think I'm dead. This is the last place I'll ever see. All I have left are my dreams. *(She sings.)*

19 "MORE THAN A DREAM"

AMELIA

FOOLISH, PRETENDING
WANTING SOMETHING MORE
THAN THE LIES THAT SURROUND ME
IN THE MIDST OF THIS WAR

I WANT THE FREEDOM
WANT TO KEEP MY SIGHT
ON MY OWN LIFE, MY FUTURE
NOT THIS NIGHTMARE, THIS FRIGHT

YOU WON'T KNOW
IF I WAS LOST OR FREED
WILL I DIE
IN THIS LONELY CELL
A HERO IN NEED?

GENE, HOW I MISS YOU
SHOULD HAVE GIVEN YOU
ALL MY LOVE
BUT I GAVE YOU
JUST A PART OF ME AND

(CONTINUED)

19 "IF IT WAS MORE THAN A DREAM" (CONT'D)

GEORGE, O SWEET GEORGE
 WHAT I DID TO YOU
 BROKE YOUR HEART
 PLEASE FORGIVE ME
 HURTING YOU,
 WAS NOT PLANNED

CAN'T YOU SEE
 CHOOSING YOU FOR ME
 HOW I WISH I COULD
 BUT THAT WAS NOT MEANT TO BE

I HAD TO FOLLOW MY TORN HEART
 AND ALL OF MY SOUL
 LYING WITH THE PART OF
 TAKING OFF, FLYING

YOU TRAPPED ME
 SO I HAD TO FLY
 YOU KEPT ME DOWN
 SO I LUNGED FOR THE SKY
 MY DREAMS SO REAL
 NEED AGAIN TO FEEL
 MY SPIRITS SOAR
 AS MY ENGINES ROAR

IF ONLY IT COULD HAVE BEEN
 MORE THAN A DREAM
 BUT MY REAL LIFE
 IN WAYS I DREAMT OR SO IT SEEMED

I WANT YOU TO KNOW
 ITS ME ITS WHO I AM
 IN THE AIR
 MY HEARTS IS FLYING
 FOR MY TRUE IS THERE

REMEMBER ME AS I KEEP ON DREAMING
 FOR MY NEW LIFE TO BEGIN (Music Continues)

(CONTINUED)

19 "IF IT WAS MORE THAN A DREAM" (CONT'D)

(During the song GEORGE enters deck left and then MILLIE enters deck right and runs into his arms. They embrace and then she sees GORE and GENE enter deck right and holds GORE in her arms, then embraces GENE. After, they all stand forward and look down at AMELIA. She continues to sing of her past life and the life she could have had if only she had survived.)

[END]

20 "BOWS and CLOSING CREDITS"

(Fade out on the Epilogue as the bows begin. After the bows occur the closing credits will scroll on the main screen (which will lower at the end of the bows as two music selections: "WILL Always Meet Again" and "She's In The Air" are performed by different singers as soundtrack to the credits. House lights will dim up towards the middle of this sequence as it becomes the Exit Music.)