

THE SUBWAY: A MUSICAL



book by

music and lyrics by

cast of characters

(in order of which they appear)

SCOTT - (*Baritone-Tenor*) male, 23. Scott was left by his mother on the New York City Seven Line and has spent the last fifteen years living on the subway attempting to survive. He was abandoned by his mother when he was eight on the Subway promising him she would come back, and warning him to never leave or else she would not be able to find him. For years, Scott waited exploring the underground world that had become his home. He discovered the deserted derelict 42nd Street Lower Station, closed since March 1981, which became his home. His lack of real human contact beyond the busy commuters who treat him like an animal has stunted his social development. Without friends, he learns about the city above in discarded books and papers people leave behind. Afraid of all the horrors he hears from them, he fears venturing past his underground world, but he yearns for a normal life with friends and love. His conflict grows each day knowing he can never have this as long as he stays on the subway.

PATRICK OGDEN - (*Baritone-Tenor*) male, 26. Patrick is the manifestation of entitlement. Schooled at the best institutes money could allow, he has been spoiled his whole life. Son and heir to the wealthy Ogden Enterprise in New York City, he was given his position as CFO by his father as a graduation gift for finishing Harvard School of Business. His parents, however, require him to be married by the end of the year or face being cut off due to his wild lifestyle of partying, which has embarrassed the family on more than one occasion. His girlfriend of four years, Amy, met him while at a Charity Event for Cancer. He immediately was attracted to her for her looks, and realized this good girl would make his parents happy. After four years Amy has been expecting a proposal, and Patrick's time is running out with his parents. He has to either pop the question or else be left to fend for himself for the first time.

CASEY HUGHES - (*Tenor*) male, 28. Casey grew up in Cleveland, Ohio with Amanda Brown. At a young age they made a pact to move to New York City and become Pulitzer Prize winning authors. Since high school he has had a crush on Amanda which he has never acted on. His feelings for her have sabotaged his relationships with women because he cares more about her than whoever he is with. After going to college, they kept their pact and moved to New York City. A temporary job in a copy room allowed Casey to see documents that showed insider trading.

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After investigating with Amanda they published in an underground newspaper which launched their careers. Being picked up by *The Daily York*, Casey and Amanda quickly rose in the ranks. He was offered an editor position and accepted believing he can help Amanda achieve their pact. With two years into the job he has been one of the most successful editors that *The Daily York* has produced and has been able to get Amanda the success he wanted for her. Their dream hasn't been achieved yet, but Casey cares more about Amanda achieving it than himself. He believes that one day she will be able to love him like he loves her

AMANDA BROWN - (Alto) female, 27. Amanda is a Journalist for *The Daily York Newspaper*. She is originally from Cleveland, Ohio, where she decided at a young age she needed to escape the town by making a pact with Casey to move to New York City and become Pulitzer Prize winning journalists. After college she cashed in on the pact when Casey and her decided to move to New York City. They were quickly picked up by *The Daily York* when an article unearthing corporate corruption they co-wrote ran in an underground paper as seen by a senior editor. Not one to be locked in the office, she has passed up promotion to editor so she can find the story that will allow them to achieve their dreams. Amanda has an unswerving sense of justice and altruism that puts her at odds with a city full of people who are only out for themselves. Always eager to bring light to interesting or intriguing stories in the city, she is one of the rising stars in journalism. She has a great relationship with her roommate, and boss, Casey Hughes, but is totally unaware of his feelings for her.

MELANIE MEADOWS - (Alto) female, 22. Melanie is an aspiring actress and waitress who left home in Colorado to become a Broadway starlet. Since she has moved to the city there have been nothing, but setbacks for her. On her first day in town all of her luggage was stolen as she tried to hail a taxi. Amy Jones, passing by at the same time, bumped into the fleeing thief as he made his escape, causing him to drop one of the bags. Melanie, in complete disarray with very little, was taken in by Amy. Soon Amy and Melanie were roommates, with Melanie working as a waitress going to auditions. Full of unending enthusiasm that her dreams will come true, she gives Amy the hope she needs to live with her illness. Likewise, Amy keeps Melanie out of the trouble that she seems to constantly fall into. Melanie is one of the few people who know of Amy's illness. A true romantic since she was a little girl, she has imagined her perfect man in yellow shoes coming to sweep her off her feet.

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AMY JONES - (*Alto-Soprano*) female, 23. Amy has been fighting her whole life to raise herself out of the Bedford Stuyvesant area of the Bronx which her impoverished family lived in. Naturally gifted as a leader, she became an integral part of her communities' slow gentrification. Her hard work paid off, and she was accepted to New York University into their Urban Development program with scholarship. In her sophomore year of college, she was diagnosed with Leukemia. She met Patrick Ogden at a cancer fundraiser, and she fell for his charm and power. She refused to tell him about the Leukemia. She lives with her college roommate, Melanie Meadows, who is one of the few people who know about her illness outside her family and doctors. Beneath the quiet and kind demeanor there is still the spunky youth that defied her surrounding to achieve her dreams of success through education. She works for an Urban Planning subsidy of Ogden Enterprise.

ENSEMBLE REQUIREMENTS - (*Bass-Soprano*) The production calls for several minor characters (Frankie, Jack, Allison, Matt, Doug, Peter) and then an ensemble for several big singing and dancing numbers that require at least 5 or more actors of mixed genders and ethnicities.

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SONG LIST

act I - the city below

overture	orchestra
everyday	scott, ensemble
alone	scott
amanda's prayer	amanda
every man is on his own	amanda, casey, journalists
every man is on his own (reprise)	ensemble
downtown baby	amy, patrick, ensemble
amy's soliloquy	amy
lonesome train	scott, amanda
up there	scott
what am I thinking	casey
trust this girl	scott, amy
engagement plans	patrick, amy, melanie, friends
there isn't another way	scott, amanda
departures	ensemble

act II - the city above

entra acte	orchestra
headlines	ensemble
travelin' the night	patrick, ensemble
living for love	casey
this feeling inside	scott, amy
this is love	scott, amy
I'm on my way now	scott, patrick
the train keeps rolling on	scott, patrick, amy, casey
this is love (reprise)	scott, amy
everyday (finale)	ensemble
bows	ensemble

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ACT ONE
The City Below

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act I

scene I - "you're that subway urchin..."

([Cue Track 01 - "Overture"] The "OVERTURE" begins, and the grand drape opens to reveal a city skyline. Midway through the overture, a subway platform rolls in with SCOTT's silhouette outlined. "OVERTURE" ends, and projected against the backdrop reads the line "Everyday is a story. Everyday is a change.")

The silhouette effect disappears, and the audience sees SCOTT sitting by himself in a subway seat with people roaming on and off of the subway compartment. Spot on SCOTT.)

SCOTT

The time is seven am. I know this because in about five seconds, Miss Gertrude over there will pull out her phone and laugh because the man she's having an affair with thinks it romantic to text her a daily joke at seven am. *(the lady on the compartment that SCOTT eludes to laughs right on cue)*. I guess that's romantic. *(SCOTT walks over to a homeless man in the corner and looks at him. The homeless man is starting to wake up from a deep sleep.)* This is my tentative roommate, Clark. I know that the time is almost seven thirty because Clark always sets his alarm on his stolen watch to wake up at seven thirty to go out above to the city and play his trumpet for cash. That's the difference between Clark and I - he goes up to the city. *(the homeless man gets up slowly and disembarks the subway. SCOTT continues to move around the compartment.)* At seven forty-five, I can expect Miss Lopez and her five screaming kids to board the compartment. *(a lady enters the train bickering in Spanish to her five kids)*. At 8:00, Mr. Jefferson never fails to make conversation with somebody about how terrible the world is above here. And that's around the time that I pity Clark and every person that lives in the world above. *(pause)* Really, who needs a watch?

[Cue Track 02 - "Everyday"] "EVERYDAY" begins,

EVERYDAY
I RIDE THIS SUBWAY
IN HOPE OF FINDING MY WAY HOME
EVERYDAY
CAN'T THINK OF ANYWAY
NOR ANY OTHER PLACE TO ROAM

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I'M ALWAYS TIRED
AND QUITE HUNGRY
ON THIS TRAIN TO MY DESTINY
BUT WILL I FIND IT
NO - I CAN'T FIND THAT PLACE FOR ME

FOR I WAS LEFT HERE AS A CHILD
AND I WAS FORCED TO LIVE ON MY OWN
THE CONDITIONS CAN NOT BE FATHOM
WHEN YOU'RE LEFT TO FEND ALL ALONE

OF COURSE I'VE HEARD ABOUT THE CITY
AND OF COURSE I'VE HEARD ABOUT THE CRIME
BELIEVE ME I CAN'T FEEL THE PITY
I JUST LEARN TO LIVE IN TIME
UP THERE IT'S NOT SO PRETTY
FROM WHAT I'VE HEARD DOWN HERE
LIFE'S TOUGH IN THE CITY
SO WHY SHOULD I DRAW NEAR

MAYBE I COULD FIND A JOB
MAYBE I COULD FIND A LIFE
MAYBE BOTH WILL BE A SUCCESS
MAYBE I COULD FIND A WIFE
MAYBE I COULD FIND A PLACE
WHERE MAYBE MY LIFE WON'T BE SUCH A MESS

AND I TRY
I TRY TO BELIEVE
THAT ONE DAY I'LL GET OFF THIS TRAIN AND SEE THE CITY
I TRY
I TRY TO BELIEVE
THAT ONE DAY I'LL GET OFF THIS TRAIN AND SEE THE CITY

ENSEMBLE

ONE DAY HE'LL GET OFF THIS TRAIN AND SEE THE CITY
HE'LL SEE THE CITY
HE'LL SEE THE CITY

SCOTT

I'LL SEE THE CITY
I'LL SEE THE CITY

SCOTT

No

EVERYDAY
AS I RIDE THIS SUBWAY
I LEARN THAT LIFE IS TOUGH
IN NEW YORK CITY

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The time is now 8:30 am, (sarcastically) my favorite time. (Holds out his beanie) Please spare some change!

([Cue Track 03 - "Everyday pt2"])

MAN 1

I'VE HEARD HE'S BEEN DOWN HERE FOR FIFTEEN YEARS

MAN 2

HE CAN'T BE CLEAN

MAN 3

I HEARD HE USES HIS TEARS

SCOTT

EVERYDAY
I RIDE THIS SUBWAY

ENSEMBLE

AND HE'S STILL HERE

MAN 4

But, you know, I have heard he is one of the smarter ones...

Man 2

...IF THE HOMELESS COULD BE SMART

AMANDA

Quiet!
EVEN THE HOMELESS HAVE A HEART

SCOTT

EVERYDAY
I RIDE THIS SUBWAY

ENSEMBLE

HE WON'T DEPART
EVERYDAY HE'S TEARING UP HIS HEART

SCOTT

EVERYDAY I HEAR THESE PEOPLE
EVERYDAY I HEAR THEIR VOICES
WHY CAN'T I GET OFF THIS TRAIN
WHEN EVERYDAY I HAVE THE SAME EXACT CHOICES

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Please spare some change!

MAN 1

WHY DON'T YOU FIND A JOB FROM ABOVE

MAN 2

WHY DON'T YOU LOOK UP FOR SOMEONE YOU LOVE

MAN 5

WHY CAN'T YOU REALIZE THAT IT'S SICK LIVING HERE

ALL

WE WON'T SPARE SOME CHANGE WHEN YOUR FUTURE'S SO NEAR

SCOTT

EVERYDAY
I RIDE THIS SUBWAY
IN HOPE OF FINDING MY WAY HOME
EVERYDAY
CAN'T THINK OF ANYWAY
NOR ANY OTHER PLACE TO ROAM

ENSEMBLE

EVERYDAY WE RIDE THIS SUBWAY
EVERYDAY HE LIVES APART
WHY CAN'T HE JUST GET OFF THIS TRAIN
EVERYDAY HE WON'T DEPART

EVERYDAY I HEAR THESE PEOPLE
EVERYDAY I HEAR THEIR VOICES
WHY CAN'T I GET OFF THIS TRAIN
WHEN EVERYDAY I HAVE THE SAME EXACT CHOICES

WHY DON'T YOU FIND A JOB FROM ABOVE?
WHY DON'T YOU LOOK UP FOR SOMEONE YOU LOVE?
WHY CAN'T YOU REALIZE THAT IT'S SICK LIVING HERE?
WE WON'T SPARE SOME CHANGE WHEN YOU'RE FUTURE SO NEAR.

Please spare some change!

(**"EVERYDAY"** finishes. The **ENSEMBLE** leaves the subway as the doors open. **PATRICK** enters the subway and watches as **SCOTT** begs for money.)

SCOTT

(**SCOTT** holds out his beanie on top of his head to beg)
Please spare some change! (Passengers ignore him. **SCOTT** looks to **PATRICK**). Well, how about you? Got any change?

PATRICK

Depends, what are you going to do with it?

SCOTT

Why does it matter?

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PATRICK

Why does it matter? I got the cash, bud.

SCOTT

Well... I need to eat.

PATRICK

Whose fault is that?

SCOTT

Excuse me?

PATRICK

Let me give you a hint. It isn't my fault. And It isn't anyone else's fault.

SCOTT

But...

PATRICK

But nothing! Every person living on the streets - all you beggars - you all blame your situation on something or someone else, acting like the world is against you. Have the maturity to man up and take responsibility for your own choices! Get off your knees, get some clean clothes, take a shower - Lord knows you need it - and get a job. Don't you have any self-respect? Well?

SCOTT

(defensively) Yes I do *(hesitantly)*... but I can't leave here.

PATRICK

What do you mean you can't leave here? Yes you can! Look, all you have to do is walk off the subway, up a few stairs, and to a Walgreens to get a toothbrush.

SCOTT

No... *(embarrassed)* I can't leave the subway.

PATRICK

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So not only are you a bum, but you're a crazy bum. Great! (*Hands him a \$20 dollar bill*) Look, take this and do something with your life. (*Scott doesn't move or reach for the bill*) I was not joking - you really need to bathe. It smells like something died in your clothes.

SCOTT

(*apathetic*) Thank you, sir.

PATRICK

(*curiosity over-coming him*) So what's your deal anyway? Why can't you leave the subway? Is this some kind-of protest? Are you some sort of genius who...

SCOTT

(*cutting PATRICK off*) No, that's not why.

PATRICK

You're not going to talk to me, are ya?
(*Devilishly*) Would you tell me for another twenty?

SCOTT

Why are you so interested in me all of a sudden?

PATRICK

Because when I tell this story to my boys I need to have the whole story. "Hey this bum I met said he couldn't leave the subway." (*acting out the conversation*) "Why Patrick? What was wrong with him?" "I don't know guys." See that doesn't make a good story, does it?

SCOTT

Sir, I appreciate your money a whole lot, but that is none of your business.

PATRICK

\$50 Dollars!

SCOTT

What makes you think I'll tell you? (*Scott moves away from Patrick*)

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PATRICK

You clearly do not understand how business works. *(laughs at his statement)* If you don't tell me, chances are I will make up a reason. I'll still have my laugh, and you won't have any more cash. So just tell me what I want to know. I have to admit it's unique. Such determination and all. It has to be something good.

SCOTT

Leave me alone.

PATRICK

You know what you have to do to make me go away. Just tell me, buddy *(he pushes SCOTT)* Come on!

(He pushes him again. SCOTT gets up to retaliate, but the train shudders as it arrives at the station causing PATRICK and SCOTT to lose balance. SCOTT falls to the ground and Patrick catches himself on a pole.)

You're having such a lucky day today aren't you? All this priceless advice I gave you. Since you entertained me so well you can have this. Maybe, just maybe, you can be like a real person. *(he throws money at SCOTT and SCOTT fiendishly grabs it off the floor. He laughs as if it were entertainment. The train comes to a stop at the station.)* Well, friend, this is where I get off. Guess I'll see you around. Well, not around, since you will still be right here. Have a good time, man.

(PATRICK exits. SCOTT gets up as if to chase him, but hesitates at the doors. He kicks the seat in frustration.)

SCOTT

Who do you think you are - judging me - treating me like an animal. *(Yelling to the surface)* Just because you live in the light doesn't mean you're a good person! There is more good in this cart than in your whole world! Why should I apologize for the life I chose? You can keep your surface

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world! At least I'm safe here. At least rats
tell no lies.

(A *TEENAGED COUPLE* gets in the compartment. They go to sit
next to each other. [*Cue Track 04 - "Alone"*] "**ALONE**"
begins. *SCOTT* watches their interactions.)

TEENAGE BOY

LOOK, I CAN'T GET MY EYES OFF OF YOU
LOOK, I'M FINDING IT HARD TO SEE
THAT FROM NOW ON
IT WILL BE
YOU AND ME
YOU'VE GOT MY HEART

TEENAGE GIRL

FOREVER
I WILL LOVE YOU FOREVER
JUST STICK WITH ME

TEENAGE BOY

I will

TEENAGE GIRL

THEN WE'LL BE
WE WILL SEE
IN LOVE FOREVER

TEENAGER BOY

IN LOVE FOREVER

(*TEENAGERS* exit off of the train. *SCOTT* watches them leave
holding hands, and then he looks forward, wanting what the
two *TEENAGERS* share.)

SCOTT

THE CITY IS CLOSING IN
THE SKY IS DARKENING NOW
I CAN FEEL IT IN THE AIR
THOUGH I'LL NEVER SEE EXACTLY HOW
THE SUN AND MOON FALL
THEN RISE UP ONCE AGAIN
MAYBE IT WILL OCCUR TO ME
BUT UNTIL THEN

I'M LEFT ALONE
ON THIS TRAIN
WITH NO PLACE TO GO ANYMORE
IN THE DARK

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ON THESE SEATS
WITH NO SHEETS
JUST MY SOUL

AND IT'S ALWAYS THE SAME THING
THERE'S HARDLY EVER A CHANGE
I GO TO SLEEP AND WAKE UP
TO FIND NOTHING I SEE STRANGE

I TRY TO SEE
I TRY TO LEARN
BUT EVERYDAY I DO IT BURNS

I'M LEFT ALONE
AND HERE I'LL STAY
HERE I'LL PRAY

TILL MORNING FINDS ME A NEW DAY

(**"ALONE"** finishes, and SCOTT falls asleep onto the seats. Lights fade out on SCOTT and rise on PATRICK DSR on the phone with his father. He looks exasperated. He has being berated by his father for not getting married yet. PATRICK has a deadline for getting married. It is approaching rapidly and he has not yet proposed.)

PATRICK

(Into the phone) No, I have not forgotten Dad. Do you really think I would forget when your infinite grace would run out?...Yes, I am taking this seriously!... Lose my job? Your such a kidder, Dad... Yes, I am listening... Yes Sir... You have made your point - I am proposing tonight... Yes I saw that you had a ring delivered...okay...okay...okay! I am doing it tonight, you can call the press conference tomorrow. I hope you're happy... Yes, wonderful talk! We have to do it again sometime. (Hangs up the phone) (To himself) Thanks for the cash, but that's all I need old man.

scene II - "amanda brown. daily york."

(CASEY is DSL on his phone calling AMANDA because she is late for work.)

CASEY

Hello Amanda, it's Casey. Just calling to see how you are. You know, since it is almost lunch and you decided not to show up for work. I don't know what crazy story you're chasing now, but it better be good. Get to the office, I know we're friends, but it looks bad in front of the other writers. Just make my life easier! I love you, goodbye. *(Hangs up)* Crap I said I love you!
(Blackout on CASEY)

(Time passes and MELANIE and AMANDA are in the subway. AMANDA pulls out her camera and takes a picture of SCOTT sleeping on the seats. He is holding close to him an old raggedy children's jacket from when he was young in the 90s like a teddy bear.)

MELANIE

He's always here.

AMANDA

(surprised to see MELANIE talking to her) Excuse me?

MELANIE

He's - *(indicating SCOTT)* - always here.

AMANDA

Riding the subway?

MELANIE

Living on the subway.

AMANDA

Living on the Subway? How does he...?

MELANIE

No idea... I will have been riding this line for almost two years and I have seen him every single day. He is a nice guy - I have seen him do some pretty amazing things. *(shakes AMANDA's hand)*
Melanie.

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AMANDA

Amanda Brown (*They shake hands*) You've seen him do amazing things? (*The writer in her just realized the chance of a story*)

MELANIE

Well not every day. Some days I don't ride the subway. I mean, I do ride my bike, but then it was stolen when I tried to give a man directions. So I guess I see him most days.

AMANDA

No, I mean what have you seen him do?

MELANIE

Oh! Lots of stuff (*thinking*)...like last Tuesday he made a pillow out of a piece of a wire, a newspaper, and a piece of what I assume was an old hand bag.

AMANDA

(*uninterested*) He made a pillow?

MELANIE

Yeah a pillow! And a month ago he killed a rat!

AMANDA

He killed a rat...?

MELANIE

Yeah he did! This little old lady - she saw the rat first - she started screaming and hollering like a banshee! Everyone was on their seats, people falling over each other, scrabbling to get away from it! He looks up, wipes the sleep from his eyes, and then dug in his pocket. Then, like an assassin, he throws this glimmering discus at it - striking it between the eyes. The creature was killed by a penny from a homeless man. Then he spoke!

AMANDA

And what did he say?

MELANIE

"Anyone have any change?"

AMANDA

Anyone have any change? That's all?

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MELANIE

Yep, and then he went to sleep after passing his hat around.

AMANDA

That doesn't really sound amazing.

MELANIE

You'd think it was if you had seen that rat!

AMANDA

This is New York! Rats on the subway don't make the headlines!

MELANIE

Well, he has done a ton of stuff! (*thinking*)
Umm...there was the thing with the wallet and the stairs. That was really weird.

AMANDA

What happened?

MELANIE

Last summer, there was this lady, and she forgot her purse on the subway - very pretty, wearing this cute floral dress. *He* sees this happening and grabs the purse.

AMANDA

(*shocked*) To steal it?

MELANIE

No, he takes it too return it! He runs after her yelling at her! The woman literally freaks out seeing this smelly bum running after her and bolts for the exit. He sprints after, and right as he gets to the stairs, stops dead in his tracks - like there was something holding him back. He couldn't go up the stairs! The guy couldn't leave the subway. He broke down crying right there - holding the purse he had tried to give back. I was walking up the stairs and I heard him repeating, "I just wanted to give it back to her."

AMANDA

That's terrible! (*looking to SCOTT*) What a poor guy. Has anyone ever talked to him?

MELANIE

Last year I wished him a Merry Christmas, and thanks for killing the rat.

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AMANDA

(*interest growing*) What did he say to that!

MELANIE

He stared at me for a while, and then said 'thank you.' I am pretty sure he doesn't know how to talk to people.

AMANDA

(*thinking*) This is amazing...I mean, why? Who would want to live on the subway?(*Amanda begins writing down in her notepad*)

MELANIE

I don't know why, but your who is right there. Maybe you should ask him, I think he has a pretty open schedule. Maybe you'll get more out of him. (*announcer comes on announcing a stop. Melanie stands*) It was good to meet you Amanda.

AMANDA

Thank you so much! I think you have finally cured me of my writer's block!

MELANIE

Oh? A writer - fun.

AMANDA

Journalist. Amanda Brown of the Daily York.

MELANIE

Melanie Meadows - part-time undiscovered actress (*Smiles*) and waitress.

(*AMANDA shakes hands again with MELANIE, and after she does, she looks over to SCOTT. [Cue Track 05 - "Amanda's Prayer"]*). **"AMANDA'S PRAYER"** begins.)

AMANDA

THAT MAN
THAT MAN
THE ONE WITHOUT A NAME
EVERYONE HAS A NAME
THAT MAN
HIS PLANS
HIS PLANS
WHAT CAN HIS MOTIVES BE
WHAT IS IT THAT HE SEES
HIS PLANS

AND HERE HE SLEEPS

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AND I CAN'T HELP BUT WONDER WHY
WOULD ANYONE CARE IF HE DIES

GOD IF YOU ARE THERE
PLEASE BRING AND ANSWER TO MY PRAYER
THAT ONE DAY
YOU'LL GIVE THE COURAGE YOU POSSES
TO THIS HOMELESS MESS
THAT HE MAY FIND A WAY
THIS I PRAY

WORLDS MAY FALL APART
WHILE DISASTERS MAY STRIKE
BUT THIS MAN MUST HAVE A LIVING CHANCE
PLEASE GIVE HIM A LIFE
THOUSANDS OF STORIES PASS EACH DAY
BUT NONE COVER HIS WORLD
WILL YOU SHOW HIM THE WAY
OH THIS I PRAY

GOD IF YOU ARE THERE
PLEASE BRING AN ANSWER TO MY PRAYER
THAT ONE DAY
YOU'LL GIVE THE COURAGE YOU POSSESSE
TO THIS HOMELESS MESS
THAT HE MAY FIND A WAY
THIS I PRAY
OH THIS I PRAY

scene III - "every man is on his own"

(As AMANDA finishes singing, lights fade as, the subway transforms into the conference of The Daily York with people eating and talking. AMANDA walks into the room hours late interrupting CASEY who is leading the meeting.)

CASEY

I think we can all learn a thing or two from Jack and Frankie on their skillful handling of the Monroe story. Good job boys! That is how a real journalist gets a story. *(AMANDA enters)* Glad you decided you could join us, Amanda.

AMANDA

Sorry I'm late, Case. *(AMANDA takes her seat next to Casey.)*

CASEY

It's Casey. This is the third time this week...

ALLISON

Come on, Casey, calm down! You were late last week because you waited in line for an hour to get a non-fat, non-gluten, all organic, non-dairy frozen yogurt.

CASEY

(laughs) Hey, it is a well-established - documented - scientific fact that frozen treats are pivotal to my work.

ALLISON

Oh yes I forgot! Didn't they study you at Harvard? *(sarcastic)* Can't believe it slipped my mind.

CASEY

It was Columbia, and I think I will find it in my heart to forgive you this once. Let that be a lesson to you all: no one is late unless it is for frozen delights.

ALLISON

Where were you, Amanda?

AMANDA

Missed my stop.

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JACK

(cutting CASEY off) Amanda darling that sounds dreadful! We know how that feels, don't we Frankie?

FRANKIE

Oh sure, Jack and I have the worst luck at missing the trains when we get off work!

JACK

I'd say the worst in all of New York. (laughs) We always end up taking the seven line just to get home!

FRANKIE

Home to our lovely wives.

ALLISON

(lets loose a small chuckle)

JACK

What's so funny!?

ALLISON

Nothing, nothing at all. Tell your wives 'hi' for me...

AMANDA

So you guys ride the seven line a lot?

JACK

Sure all the time! I mean how else do you get to enjoy the exciting patrons.

CASEY

And the longest exposure, this side of the Hudson, to the exotic stench of the world.

FRANKIE

I would brave the seven any day over than the commute from Trenton.

ALLISON

It's not that bad.

JACK

Honey, because you have to say "it's not that bad" makes it that bad.

CASEY

Why the curiosity, Amanda?

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AMANDA

There was just this man...

JACK

(*excited*) The guy who only wears vests and short-shorts.

ALLISON

Of course that's the one you noticed.

AMANDA

Actually, I noticed that homeless guy on the seven.

FRANKIE

(*excited*) The one who speaks to animals?!

AMANDA

Umm...no? (*laughs slightly*) The one who lives in the subway.

JACK

(*to FRANKIE*) Oh, that guy.

FRANKIE

He is so awesome! I once saw him kill a rat with a penny!

AMANDA

Yes! Him! I met this girl and she told me about the penny too!

CASEY

(*snickers*) Gutter-punks. (*to the others*) Is this guy dangerous?

FRANKIE

Well, he is lethal to rodents at fifty yards. Oh, and someone sneezed once and he did not say 'bless you.'

JACK

He's very quiet - keeps to himself.

FRANKIE

I've heard he has been there since he was a kid.

ALLISON

He has been living in the subway since he was a child? How old is this guy?

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CASEY

Get your pencils ready! Amanda?

(*[Cue Track 06 - "Every Man Is On His Own"]*). AMANDA starts singing "**EVERY MAN IS ON HIS OWN (PART I)**".)

AMANDA

THAT MAN
THAT MAN
THE SUBWAY MAN YOU CLAIM
DOES HE EVEN HAVE A NAME

FRANKIE

WHO CARES

AMANDA

AND THERE HE STAYS
AND NO ONE WILL HELP HIM THROUGH
IS THERE ANYTHING I CAN DO

JACK

How do you expect us to have any sympathy?

FRANKIE

Yeah! Everyday he has a choice to get off -
change his life - but he doesn't. That's his
choice! If he wants to live in the subway let
him. It's not your responsibility.

AMANDA

You don't know what is happening in his life!

JACK

Girl, neither do you.

AMANDA

No one will ever know if somebody doesn't find
out.

ALLISON

Amanda, everyone has troubles in New York City..

FRANKIE

...but we don't go sleeping on trains to escape our
problems.

JACK

NEW YORK CITY'S ON THE FAST TRACK
YOU CAN'T JUST RELAX
YOU'VE GOT TO MOVE ON

FRANKIE

ONE SECOND YOU'RE WAY UP HIGH

THE SUBWAY: A MUSICAL

ALLISON

FALTER OR STUMBLE

FRANKIE

YOU ARE SURELY GONNA FALL

FRANKIE, JACK, ALLISON

EVERY MAN IS ON HIS OWN

AMANDA

WHAT IS WRONG WITH HELPING OTHERS
WHAT IS WRONG WITH GIVING CHANCES
IF EVERY MAN IS ON HIS OWN
THEN HE WILL STAY ALONE
AND I PLAN TO HELP HIM OUT

FRANKIE

If I tried to help every poor person I see on my way to work. I would be poor just like them. You can't hope to change the world.

AMANDA

I am not! I just want to help as much as I can!

CASEY

I...I understand, Amanda, and you all should be ashamed. Charity is a good thing!

AMANDA

See, this is why I love Case..

CASEY

..Casey..

AMANDA

...He knows exactly how to be a good friend!

JACK

Why don't you just tap it already, Casey!

(CASEY's drops his clipboard. There's an uncomfortable awkwardness that fills the room. Allison breaks the silence)

ALLISON

Well this was a very productive meeting as usual. I think I will call this one finished since Casey is having an issue with his jaw.

JACK

Yes, my wife, will kill me if I am late!

THE SUBWAY: A MUSICAL

ALLISON

Shut up Jack. (She leaves)

CASEY

(to JACK) You're not going to wait up?

JACK

Casey. (leaning in whispering) Sorry buddy. (They exit)

CASEY; AMANDA

Bye

(CASEY and AMANDA awkwardly stand alone, wave goodbye, and the scene changes to a street in New York City. The ENSEMBLE enters busily walking around. [Cue Track 07 - Every Man Is On His Own pt2"]. "EVERY MAN IS ON HIS OWN (PART 2)" begins.)

ENSEMBLE

NEW YORK CITY'S ON THE FAST TRACK
YOU CAN'T JUST RELAX
YOU GOT TO MOVE ON
ON

ONE SECOND YOU'RE WAY UP HIGH
FALTER OR STUMBLE
YOU ARE SURELY GONNA FALL
FALL

(The DRUG DEALER comes on stage, a woman walks by and they exchange drugs for cash. A man approaches the DRUG DEALER)

MAN 2

You got the good stuff?

DRUG DEALER

Got the cash?

ENSEMBLE

THE CITY IS COLD AND MEAN
FALL UNDER THE OBSCENE
YOUR LIFE IS DOWN THE DRAIN

(the DRUG DEALER and the man begin to quarrel.)

ENSEMBLE

MAKE ONE SMALL, PROVOKED MISTAKE

THE SUBWAY: A MUSICAL

*YOUR LIFE IS SURE TO BREAK
AND IT IS NOT ATONE*

*(The man steals the drugs and runs away from the DRUG
DEALER)*

*EVERY MAN IS ON HIS...
EVERY MAN IS ON HIS...*

*(the DRUG DEALER catches the man and throws him to the
ground)*

EVERYMAN IS ON HIS...

*(The DRUG DEALER takes out his gun. Lights blackout on the
man and the DRUG DEALER as a gunshot is heard)*

OWN

scene IV - "welcome to downtown, baby"

(AMY enters DSR, she is on her phone talking to MELANIE)

AMY

(into phone) ...I know Mel! I will be home early... it is just dinner..."it's never just dinner?" You're worse than my mom...Mel! I have been with him for over two years it's not like it's a guy I just met...I know you don't like Patrick, but I do and he does so much for me... I know you are just trying to help, but he loves me... Look, I know you care. If you didn't then we wouldn't be such a good friends...I'll be home later, and I'll let you know what happens! Bye!

(AMY exits. The stage lights up on a crowd of people headed home from work on the streets. A street vender lays out his wares, among them a pair of neon yellow shoes. CASEY enters.)

VENDOR

Hey, you want some shoes, bruddah?

CASEY

(appalled) Who are you calling, bruddah?

VENDOR

You, man! You want some shoes?

CASEY

(contemplates the situation) *(sighs)* If this doesn't impress her, I don't know what will.

(CASEY hands the man some cash, and he picks up the pair of neon shoes. He tries putting on his own shoes as MELANIE enters talking on the phone to AMY. CASEY loses balance, and falls onto MELANIE. CASEY, embarrassed, quickly gets up, and helps MELANIE.)

MELANIE

(angrily) Ugh! Watch where you're going, will you!

THE SUBWAY: A MUSICAL

CASEY

I'm so sorry, I was just trying on... (he holds up the neon shoes)

MELANIE

Yellow shoes... (MELANIE's demeanor quickly changes) (flirting) My name is Melanie Meadows.

CASEY

Casey Hughes...you're not mad?

MELANIE

I mean, if I had run into anyone else on the street I probably would have hurt myself. So, luckily, I ran into you!

CASEY

(confused) Right.

MELANIE

Why don't you come over for hot chocolate..

CASEY

No, I should probably be..

MELANIE

Whiskey?

CASEY

(quickly) Deal.

(MELANIE and CASEY exit. The subway set moves off stage, and AMY'S house rolls on. PATRICK and AMY walk alone for a moment outside, and they reach the front steps to the house when the lights hit them. [Cue Track 08 - "Downtown Baby"]. "DOWNTOWN BABY" begins.)

AMY

THANKS FOR THE RIDE HOME PATRICK

PATRICK

THERE'S NO PROBLEM WITH THAT, AMY

AMY

Well,

THE SUBWAY: A MUSICAL

GOODNIGHT FOR NOW I GUESS

PATRICK

YOU GUESS?

AMY

YES

PATRICK

THE NIGHT IS STILL YOUNG, AMY

AMY

DON'T BE RIDICULOUS, PATRICK

PATRICK

YOU CAN STILL BE WITH ME

AMY

Well...

I GUESS I'M FEELING A LITTLE TIRED

PATRICK

I won't fall for that excuse.

AMY

*Look, it's not that I don't want to be with you,
but it's so late, and I'm exhausted.*

PATRICK

*Amy (taking her hands) I just want to be with you
just a little bit longer. We'll have a great
time, just trust me!*

AMY

I don't know, Patrick...

PATRICK

*PLEASE FOLLOW ME DOWNTOWN
WE CAN HIT UP THE STREETS DOWNTOWN
WHAT DO YOU SAY, AMY
TONIGHT, WILL YOU BE MY DOWNTOWN BABY*

*(AMY contemplates the situation, but she soon agrees and
takes PATRICK'S hand. As she does this, Amy's house set is
removed and the city set - a set filled with buildings and*

THE SUBWAY: A MUSICAL

bars and lights - moves on. Here the ENSEMBLE comes out on stage, dancing around downtown. Music picks up)

PATRICK

WELCOME TO DOWNTOWN, BABY
I'M HERE WITH MY DOWNTOWN BABY
CAN YOU FEEL IT, AMY
THAT POWERFUL BEAT
WITH THE MORNING WE ARE ABOUT TO SHARE
IN NEW YORK CITY

(the city lights up more vibrant)

ENSEMBLE

WHEW!

PATRICK

WELCOME TO DOWNTOWN, BABY!
LOOK AT THE LIGHTS AND MAYBE...
MAYBE YOU'LL FIND
WITH US TWO COMBINED
A BRAND NEW WORLD - YOURS AND MINE

MEN

WELCOME TO DOWNTOWN, BABY
LOOK AT IT ALL BABY!
IT'S HERE IN THE CITY
AND YOU'RE LOOKING PRETTY
SO FOLLOW US DOWN...
TO THIS TOWN

(A dance break occurs. Amy is brought around by dancing men and women. It's a mixture of dancing, mostly hip hop, but some lyrical involved as well. Patrick takes Amy by the hand and dances with her. A group of girls soon circles Amy)

WOMEN

WELCOME TO DOWNTOWN BABY
STEP INTO THE TIMES HONEY
HERE'S WHERE LOVE BEGINS
AND ALSO WHERE LIFE BEGINS
YOUR FUTURE AND DREAMS ARE HERE

AMY

(confused by the motives of PATRICK and all the strangers)
I'VE BEEN TO THE DOWNTOWN ALMOST TWENTY TIMES BEFORE

THE SUBWAY: A MUSICAL

PATRICK

THOUGH YOU'VE NEVER BEEN WITH ME
I CAN SHOW YOU MUCH MORE
AND NOW THAT YOU'RE WITH ME
THINGS WILL GET CRAZY AND
WE'LL HAVE A GOOD TIME...

AMY

But Patrick...

PATRICK

JUST TRUST ME
JUST TRUST ME

AMY

I do trust you Patrick, but I need to get some sleep. Tonight was wonderful, but I can think of better things to be doing than wasting my time here.

(The scene turns dejected. People begin to stop dancing and walk away into the buildings or offstage. Colored lights fade as AMY begins to walk away. PATRICK stops her. [Cue Track 09 - Downtown Baby pt2])

PATRICK

HOW LONG HAVE WE BEEN GOING OUT

AMY

TWO AND A HALF YEARS, TODAY...

PATRICK

THEN WHAT IS ALL THE FUSS ABOUT

AMY

There's no fuss.

PATRICK

YOU KNOW THAT I LOVE YOU, AMY

AMY

MAYBE

PATRICK

THAT YOU'LL ALWAYS BE MY BABY

THE SUBWAY: A MUSICAL

AMY

MAYBE

PATRICK

SO YOU WOULD AGREE

AMY

Well, of course, Patrick

PATRICK

THEN LET ME GET DOWN ON ONE KNEE...

*(PATRICK kneels down and pulls out a ring from his pocket.
AMY stares at it almost amazed)*

Will you marry me?

AMY

Patrick...I!

PATRICK

YOU DON'T HAVE TO SAY YES, BUT PLEASE DON'T
MAKE YOUR ANSWER A GUESS.

YOU SEE, I'VE LOVED YOU FOR MANY YEARS NOW.
I'VE THOUGHT ABOUT THIS DECISION
IF I COULD EVER MAKE THIS VOW

BUT THEN I SAW
AND COULDN'T WITHDRAW
A FUTURE THAT'S OURS
A CHANCE WE'LL GO FAR
WE'LL GO INSANE
WITH A LIFE THAT'S FAR FROM PLAIN
IF YOU JUST TRUST YOUR HEART
I LOVE YOU SO...

FOREVER
I WILL LOVE YOU FOREVER!
JUST STICK WITH ME

AMY

Yes!

PATRICK

Yes? Yes what?

THE SUBWAY: A MUSICAL

AMY

I will marry you Patrick Ogden!

PATRICK

You...you will?

AMY

Of course! (*They kiss and embrace.*)

(*They begin to separate to other sides of the stage*)

PATRICK

THEN WE'LL SEE
WE WILL BE
IN LOVE FOREVER!

AMY

THEN WE'LL SEE
WE WILL BE
IN LOVE FOREVER!

(*ENSEMBLE returns on stage with lights and dancing; AMY runs into PATRICK and PATRICK lifts her up in the air*)

ALL

SO...WE'RE...
GOING TO GO DOWNTOWN BABY!
LOOK AT THE LIGHTS AND MAYBE!

PATRICK

MAYBE WE'LL FIND...

WITH US TWO COMBINED...

A BRAND NEW WORLD...

A CRAZY WORLD
YOURS AND MINE

AMY

I KNOW WE'LL FIND...

WITH US TWO COMBINED...

A GRAND NEW WORLD...

YOURS AND MINE

ENSEMBLE

DOWN...TOWN...BABY

(*PATRICK slides the ring onto AMY's finger*)

ALL

WELCOME TO DOWNTOWN
AMY!

**scene IV - "If you're not optimistic in New York,
you're a goner"**

(The street set leaves, and AMY's house comes back on stage. MELANIE and CASEY are sitting on a couch talking. There is whiskey on the table.)

CASEY

That's when he said "You gotta' print when the inks still dryin' or the story ain't news." *(They laugh)*

MELANIE

Your professors were insane, how did you get through it?

CASEY

Lifetime's worth of this - *(holding up his drink)* - crammed into 4 years.

MELANIE

Casey... you're the most interesting person I have ever met...*(The sound of the door being unlocked is heard.)* Quick, hide!

CASEY

What? *(She pushes him behind the couch.)*

MELANIE

Shh! Be quiet.

(PATRICK and AMY enter begin to sing "DOWNTOWN BABY (REPRISE)" They look like they have been partying hard all night. Tired sweaty and bedraggled.)

AMY

THANKS FOR THE NIGHT OUT, PATRICK

PATRICK

I'LL SEE YOU IN THE MORNING, AMY
THANKS FOR BEING MY DOWNTOWN BABY

(PATRICK and AMY kiss. PATRICK exits, AMY walks into the house MELANIE, her roommate, gets up from behind the couch she was sitting on)

THE SUBWAY: A MUSICAL

MELANIE

It's about time! Where have you been? You told me you would be home three hours ago! It's 3:30!

AMY

Patrick wanted to take me downtown.

MELANIE

At this time at night? You know what the doctor said...

AMY

I don't care about what he said! (*throws jacket on the couch*) Patrick loves me...and I love him. That's all that matters.

MELANIE

First off, Patrick is a dirt bag! He loves himself more than he loves you. And second...

AMY

Secondly... (*AMY holds out her hand and MELANIE sees the ring upon her finger, but shakes her head in disgust.*)

MELANIE

He got you drunk and proposed to you? What the hell Amy? You're leading him on! You might not even be around for that wedding!

AMY

Why can't you just be happy for me? This is the best thing that has ever happened to me.

MELANIE

Getting taken advantage of by some sleaze bag? Oh yeah, that's definitely the best thing ever!

AMY

Why are you always so jealous? Just because you don't have a man doesn't mean you have to attack me because I do.

THE SUBWAY: A MUSICAL

MELANIE

I don't have a man because you don't like the way I pick them.

AMY

Yeah Mel, because yellow shoes are what makes up a relationship!

CASEY

Yellow Shoes? *(he looks to his feet)*

MELANIE

I don't know why you even try to be normal? It's not like you're going to have a fairy tale!

AMY

Melanie! How could... *(MELANIE realized the horrible thing she said)*...I wake up every day knowing my time is running out. You don't know what it is to live in a constant state of helplessness. Everything in my life just seems to be dying, but Patrick. He's constant. Patrick is the best thing that ever happened to me...

MELANIE

(dejected) I'm sorry. I'm only looking out for you, and Patrick he...*(Amy puts her hand up to shush her softly)*

AMY

I know you are...but just let me take care of myself. Let me try to live a normal life as much as possible, even if it doesn't have a happy ending.

MELANIE

I am so sorry! You're my best friend, you know that? I love you. *(They hug)*

CASEY

(getting up from behind the couch awkwardly)
Well...I guess it's time for me to head out.

THE SUBWAY: A MUSICAL

AMY

Entertaining a guest?

MELANIE

(blushing) This is Casey - Casey, Amy - Amy Casey - and yes Casey time to go. We need to have some roommate time.

CASEY

Alright, well it was nice to meet you, Melanie.

MELANIE

We should do it again sometime. *(rushing CASEY out of the house)* Call me! *(CASEY exits, as MELANIE closes the door)* Oh, he is so fine!

AMY

How'd you find that guy?

MELANIE

Bumped into him carrying yellow shoes. *(laughs)*

AMY

You're lying!

MELANIE

Yes I did! *(sing-songy)* He is perfect! *(moving to AMY)* Do you need any water?

AMY

Melanie I am fine, just sit. *(MELANIE goes to sit down on the couch. AMY smiles and comes to sit down next to her)* How was work?

MELANIE

(sighs) As good as it gets. I know that every day I endure the trials of a waitress I will be rewarded as an actress.

AMY

(laughs) At least you're optimistic.

THE SUBWAY: A MUSICAL

MELANIE

I have to be! If you're not optimistic in New York, you're a goner! (*realizing she shouldn't have said that*) I mean, like, not in that way..

AMY

Mel, I know what you meant. (*she smiles.*)

MELANIE

Congratulations Amy. (*they hug*)

AMY

Thank you.

(*MELANIE leaves the set, and lights shine on AMY as she walks to the center of the house and sings "AMY'S SOLILOQUY". [Cue Track 10 - "Amy's Soliloquy"]*)

AMY

FLOWERS THAT BLOOM AND GROW ON
BIRDS THAT SING TO THE BRIGHT DAWN
THINGS THAT SEEM TO NEVER DIE
THINGS I'LL MISS WHEN I'M GONE

RAINDROPS THAT FALL ON YOUR SKIN
THE SUN THAT COMES TO WARM YOU AGAIN
FEELINGS THAT I LONG TO HOLD ONTO
BUT FEELINGS THAT WON'T STAY

SO I PRAY THAT THERE WILL BE A CURE
SOMETHING I CAN KNOW FOR SURE
A GRACE THAT WILL BE GIVEN
A MIRACLE THAT I CAN START LIVING
I WILL NOT GIVE IN

(*holding her ring up to her eyes*)

Patrick...I will marry you.

THE SUBWAY: A MUSICAL

scene V - "two girls I met today..."

(The city set is removed; the subway set is moved back on. It is a new morning, and SCOTT is sitting near a group of men reading the morning newspaper.)

WOMAN 2

(scanning the paper) Three more killings around Central Park last night. All drug related.

MAN 1

(snickers) That's news?

MAN 3

I'm more worried about Wall Street and the economy. I don't know much longer I'm going to have my job, to be honest.

MAN 4

New York City.

MAN 2

Gotta love it.

(Announcer announces a stop and the men get off the subway; AMANDA gets on the train. She looks around, and she puts her notepad into her purse. She sees SCOTT and moves towards him.)

AMANDA

Excuse me...

(SCOTT ignores AMANDA and moves to a seat further away. AMANDA follows him through a crowd of people.)

Excuse me, Sir, I have some questions.

(SCOTT moves further away and AMANDA follow - cornering him)

My name is Amanda Brown, and I was wondering if I could ask...

(The train shudders SCOTT and AMANDA fall on to each other.)

THE SUBWAY: A MUSICAL

SCOTT

Get off me lady, leave me alone.

AMANDA

(getting up) ...I just want to talk to you...

SCOTT

Go away.

AMANDA

You don't have to be rude...

SCOTT

Look, lady, I know why you're here, and I am not in the mood to get messed with today.

AMANDA

I am not here to mess with you! I just want to talk.

SCOTT

You want to use me.

AMANDA

(taken back) Excuse me?

SCOTT

You're a writer - you use people to make a living.

AMANDA

How did you know I was writer?

SCOTT

..You just put that notepad in your purse

AMANDA

Well...that's very observant of you...

SCOTT

I know everything that happens in this compartment and I know everybody who enters it.

THE SUBWAY: A MUSICAL

AMANDA

(smiles) I don't blame you. There doesn't seem like there is a whole lot to do when you live on the subway.

SCOTT

Don't tease me, just go away.

(SCOTT moves over to another seat further away from AMANDA. AMANDA slowly walks up to the seat beside him.)

AMANDA

So you're observant? That's interesting, what else do you...

SCOTT

(agitated) Go away.

AMANDA

(after a long pause) You know - I always wondered - where the hell do you go to use the...

SCOTT

UGH! Lady! quit asking me questions! I'm not a story!

AMANDA

Are you kidding me!? Your life is interesting!

SCOTT

My life is no one's business! It's my life. You can go ahead and live yours and I will live mine.

AMANDA

...Well it may not be anyone's business, but it is certainly my concern!

(SCOTT and AMANDA look at each other in silence. SCOTT seems slightly effected by her concern for his life.)

AMANDA

..My name is Amanda Brown. What is your name?
(SCOTT doesn't reply) All I want to know is your name...*(she receive nothing from him)* Alright if you won't give me your name at least take this.

THE SUBWAY: A MUSICAL

(She gives him a sub sandwich. She stands as to leave.)

SCOTT

(not wanting her to go) My name is Scott...

AMANDA

(she is immediately back to journalism mode)
Scott? Well that's a nice name! Do you happen to know your last name?

SCOTT

I don't know...

AMANDA

Well... do you have any parents...?

SCOTT

Yes a mother...

AMANDA

A mother, where is she?

SCOTT

I don't know...

AMANDA

Well when was the last time you saw her?

SCOTT

Fifteen years ago.

AMANDA

Fifteen years? She abandoned you?

SCOTT

I was not abandoned! She said she was coming back!

AMANDA

I am sorry, I didn't mean to...

SCOTT

Of course you didn't mean too, but you did.

THE SUBWAY: A MUSICAL

AMANDA

(changing subject) Do you have any friends Scott?

SCOTT

Oh yeah! Tons of people love hanging out with the homeless.

AMANDA

Well obviously I am, so it must be fun! *(laughs)*
Well, Scott with no last name - I will be your friend.

SCOTT

I don't need any friends.

AMANDA

Scott, I don't care where you live, but everyone needs friends.

SCOTT

(agitated) I don't want anybody close to me! I am fine on my own.

(SCOTT gets up and tries to walk away from AMANDA.

"LONESOME TRAIN" begins. [Cue Track 11 - "Lonesome Train"])

SCOTT

JUST LET ME BE
I DON'T WANT A FRIEND
NO ONE CLOSE TO ME

ENSEMBLE

OOOOO

SCOTT

PLEASE GO AWAY
YOU'RE WASTING YOUR TIME
I'M ALWAYS GOING TO STAY

AMANDA

SO THAT'S IT

SCOTT

THAT'S IT

THE SUBWAY: A MUSICAL

AMANDA

YOU QUIT

SCOTT

I NEVER STARTED THIS...

AMANDA

SO YOU'RE JUST GONNA LIVE HERE ALONE
YOU'RE JUST GONNA LIE HERE WITH NO ONE BY YOUR SIDE
WHAT A LONELY LIFE

ON A LONESOME, LONESOME
LONESOME, LONESOME
LONESOME, LONESOME TRAIN

SCOTT

YOU'RE ALL THE SAME
I'M JUST YOUR PRIZE
YOURS ONLY TO CLAIM

ENSEMBLE

OOOOO

SCOTT

I'M NOT YOUR STORY
I WON'T GIVE IN
FOR YOUR PERSONAL GLORY

AMANDA

SCOTT YOU'VE GOT TO MOVE ON
YOU'VE GOT TO PROVE TO EVERYONE, THERE'S SO MUCH MORE
INSIDE
WHAT A LONELY RIDE

ON A LONESOME, LONESOME,
LONESOME, LONESOME,
LONESOME, LONESOME TRAIN

SCOTT - YOU GOT TO UNDERSTAND

SCOTT

UNDERSTAND WHAT

AMANDA

THERE'S THOSE WHO CARE ABOUT YOU

THE SUBWAY: A MUSICAL

SCOTT

CARE ABOUT ME

AMANDA

AND ALTHOUGH YOU MAY NOT BELIEVE ITS TRUE

SCOTT

IT'S NOT TRUE

AMANDA

THERE'S REALLY SO MUCH MORE THAT YOU CAN DO
THAN RIDE

AMANDA, ENSEMBLE

ON THIS LONESOME, LONESOME

(SCOTT faces AMANDA and gets in her face to try and scare her)

SCOTT

PLEASE JUST GO ON

AMANDA, ENSEMBLE

LONESOME, LONESOME,

SCOTT

LEAVE ME ALONE TO THIS...

AMANDA, SCOTT, ENSEMBLE

LONESOME, LONESOME TRAIN

(SCOTT walks away from AMANDA again)

AMANDA

YOU'RE ALL ALONE
AND HERE YOU'LL LIE
SCOTT YOU'LL DIE...

("LONESOME TRAIN" ends. AMANDA's destination is reached. SCOTT is stopped by her previous words. SCOTT's back is to AMANDA.)

THE SUBWAY: A MUSICAL

AMANDA

Well...I'll be taking the seven again tonight...and I'll bring you something else to eat. (*SCOTT doesn't turn around or acknowledge her*). Bye Scott, and whether you like it or not...now we're friends now.

(AMANDA leaves off the subway. SCOTT watches her through the window. Something has changed within him.)

SCOTT

Like it or not we're friends? Who does she think she is. I'm her...friend? What does that even mean? People up there have no idea what they mean - ever. They say one thing, mean another, and do something else entirely. (*holding the sandwich*) She did give me this. I didn't even have to ask. Does she care? (*convincing himself otherwise*) One person caring isn't going to make a difference in the world. Up there it's already over! You know it's bad! You hear it every day, you heard it this morning! Killings, thugs...it's not safe. The city's dangerous, the whole world is dangerous, and she is from up there. She is dangerous because she is from that world. (*torn*) But, I'm her friend.

([Cue Track 12 - "Up There"]. "UP THERE" begins)

SCOTT

NO ONE HAS EVER SAID THOSE WORDS TO ME
EVERYONE ELSE HAS ALWAYS BEEN SCARED
BUT THIS GIRL - THIS GIRL - AMANDA
SHE'S THE ONLY ONE
SHE'S THE ONLY ONE WHOSE EVER CARED

SHE'S COMING BACK
TO SEE IT THROUGH
THAT I GET OFF THIS TRAIN SHE WILL PURSUE
TO SEE ME GO UP THERE
INTO THE FRESH AIR
TO BRING ME UP INTO A WORLD THAT'S NEW

UP THERE
THAT'S WHERE I WILL BE
THAT'S WHEN THEY'LL ALL SEE

THE SUBWAY: A MUSICAL

THERE'S SO MUCH MORE TO ME
UP THERE
WHERE BIRDS FLY UP HIGH
INTO THE DISTANT SKY
THEY PASS THE WORLD ON BY
UP THERE'S WHERE I WILL BE

AND WHO KNOWS
A YEAR'S A YEAR
A DAY'S A DAY
AND WHO KNOWS
WHAT MYSTERIES WILL COME MY WAY

AS I STAY ON THIS TRAIN
MY LIFE'S THE SAME
WHEN UP THERE FRESH AIR'S
JUST A BREATH AWAY

SHOULD I TRUST THAT GIRL
AMANDA COULD BE RIGHT
SHOULD I TRUST HER NOW
SHOULD I TAKE MY FLIGHT
AND GO

UP THERE
THAT'S WHERE I WILL GO
THAT'S WHEN I WILL SHOW
THERE'S SO MUCH MORE TO ME
THAT THEY DON'T EVEN KNOW
UP THERE
WHERE BIRDS FLY UP HIGH
INTO THE DISTANT SKY
THEY PASS THE WORLD ON BY
UP THERE'S WHERE I WILL
I'LL SEEK OUT THE THRILL
UP THERE'S WHERE I WILL BE!

(The subway set rolls off stage as a small office set at The Daily York is placed during the music at the end of "UP THERE". This is AMANDA'S office. AMANDA is sitting down in her chair as CASEY leans against the wall of the office.)

AMANDA

You look like hell. Have a fun night?

CASEY

(ignoring her comment) So you interviewed him?

THE SUBWAY: A MUSICAL

AMANDA

Ooo touchy, guess it was a very fun night!

CASEY

(laughing) Yeah totally fun - enjoying the after effects. Did you meet your homeless guy?

AMANDA

I met him...and his name is Scott.

CASEY

So you interviewed Scott, right?

AMANDA

Well, he's not much with words. I wasn't going to force him. I gave him a sandwich.

CASEY

No interview, and you gave him a sandwich.
(sarcastic) Well I think you got the Pulitzer in your hands! Since when did YOU start caring about the people you interviewed?

AMANDA

Are you going to lecture me on your ethics of journalism?

CASEY

No. I'll force it on you! *(laughs)* So what did you get out of him, anything?

AMANDA

His mother left him there and he doesn't have a last name.

CASEY

(sarcastic) GREAT STORY - tell it again, please!

(AMANDA slaps CASEY with a newspaper.)

AMANDA

Well, don't worry, I'm going to visit him after work later tonight and see how he is doing. Maybe he will be up for an interview then.

THE SUBWAY: A MUSICAL

CASEY

(concerned) Woah Amanda, okay, hold it. You know it's not safe to ride the subway that late - especially with the crime wave going on.

AMANDA

I'm a big girl.

CASEY

...and besides, you're not going to listen to me.

AMANDA

Correct.

CASEY

You know, it makes me worried when you go after these weirdoes.

AMANDA

He's completely harmless! And for the record, he's not a 'weirdo.' He is a good person.

CASEY

Famous last words?

(Message pops up on AMANDA'S computer in her office. She reads it, and she gets up.)

AMANDA

Boss wants my story on his desk.

CASEY

Tell him about your subway guy! I bet he will be as thrilled as I am about it.

AMANDA

What if he is? People love an underdog story.

CASEY

And why not? It will be the best story this newspaper has had in months...well...excluding the Doggie Pow-Wow story I wrote a few weeks ago.

THE SUBWAY: A MUSICAL

AMANDA

(sarcastic) I'm sure that's in line for the Pulitzer right behind my subway story. *(pause)* But, Scott doesn't want to have a story...I don't think I should.

CASEY

Amanda, as your best friend - write the story. It'll make Scott famous! Then he can get off that train!

AMANDA

I plan on taking a more practical approach! I am pretty sure the last thing he wants is fame.

CASEY

Not to mention it'll make you more popular around here.

(AMANDA pauses at those words, starts to move out of the office, but then turns around.)

AMANDA

He's my friend, Case...I care about him.

(AMANDA leaves with her story, and CASEY watches her go. He sits down on her desk and "WHAT AM I THINKING" starts. [Cue Track 13 - "What Am I Thinking"])

CASEY

It's Casey! And I'm your friend!

HE'S BEEN YOUR FRIEND
FOR WHAT
ONE HOUR
WHO'S BEEN YOUR FRIEND
GUESS WHO
ALL YOUR LIFE

WHEN WILL SHE SEE
I LOVE HER
UGH
WHAT IS WRONG WITH ME
WHAT'S WRONG WITH LIKING ME

I'VE LOVED HER FOR

THE SUBWAY: A MUSICAL

HOW LONG
THREE YEARS NOW
AND WHAT AM I
NO MORE
THAN JUST THE FRIEND
I'M AT THE END
I CAN'T STAND IT
UGH
TIME'S BEARING DOWN ON ME
HOW LONG MUST THIS PAIN BE

WHAT AM I THINKING
PLEASE TELL ME
WHAT AM I THINKING
JUST SPARE ME
WHAT AM I THINKING
LOVING HER..

I LIKE ALL THE THINGS
TRUST ME
THAT SHE LIKES
IF SHE WANTED TO
I TOO
WOULD JUMP OFF A BRIDGE
SHE AFFECTS ALL THE THINGS
IN MY LIFE
UGH
WHEN WILL SHE LOOK AT ME THE WAY
I LOOK AT HER EVERYDAY!

(stands on AMANDA'S chair)

WHAT AM I THINKING
PLEASE TELL ME
WHAT AM I THINKING
JUST SPARE ME
WHAT AM I THINKING
LOVING HER

WHAT AM I THINKING
MY BEST FRIEND
WHAT AM I THINKING
THERE'S NO END
WHAT AM I THINKING LOVING...

(AMANDA walks back in. She's puzzled to see CASEY standing on her chair.)

THE SUBWAY: A MUSICAL

CASEY

(awkwardly) Oh...hey...Amanda.

AMANDA

I'm not going to ask...

CASEY

(stepping down from the chair) Did he like your story?

AMANDA

He didn't care...

CASEY

(sarcastic) Surprise.

AMANDA

I know right? You want to go get some lunch with me?

CASEY

(excited) Yeah, of course!

AMANDA

Alright, I'll meet you in the lobby.

(AMANDA walks out of the office, and CASEY watches her)

CASEY

*WHAT AM I THINKING..
LOVING HER*

(The office set is moved out. The subway is moved back on. SCOTT is laying down. AMY walks onto the train followed by three thugs. AMY sits down, and the thugs sit down next to her.)

MATT

Hey baby, we know of a fun place tonight. You should join us.

AMY

(appalled) Excuse me?

THE SUBWAY: A MUSICAL

DOUG

You're sexy, babe. Come have some fun with us.

AMY

(disgusted) Yeah I'm hot. Now I must be leaving.
(AMY tries to get up.)

PETER

(Stands in front of AMY) Whatcha' doing tonight?
(grabs her and fondles her)

AMY

(yelling) Stop! Please Stop!

(SCOTT moves in on the THUGS.)

SCOTT

Get away from her!

(The THUGS turn around and see SCOTT. SCOTT and the THUGS have met before.)

DOUG

Long time no see, Scotty boy. How's being a loser treating you?

SCOTT

Let go of her, Peter

MATT

(laughing) Why should we listen to a punk that is still scared to go up into the city?

SCOTT

Leave her alone...or I will make you.

PETER

Mind your own business, Scott. (He tries to force AMY to kiss him, but SCOTT hits him. AMY gets free.)

(PETER pushes SCOTT, SCOTT tries to swing back, but MATT punches SCOTT to the floor.)

THE SUBWAY: A MUSICAL

PETER

You're a dead man, Scott.

(The THUGS leave off of the train glaring at SCOTT. SCOTT watches them leave, and then he looks to AMY, nods, and begins walking away.)

AMY

Wait, where are you going? Are you okay?

SCOTT

You're welcome.

AMY

You're the guy who lives here, aren't you?

(SCOTT pauses his steps. AMY notices this, and "TRUST THIS GIRL" begins. [Cue Track 14 - "Trust This Girl"])

AMY

THEY SAID YOUR NAME WAS SCOTT
DON'T PRETEND YOU'RE NOT
THEY SAID YOUR NAME WAS SCOTT
AND YOU HELPED ME JUST THEN

OH WILL YOU TURN AROUND
STOP YOUR FEET ON THE GROUND
AND TELL ME WHO YOU ARE

(SCOTT turns around and faces her.)

SCOTT

YES MY NAME IS SCOTT

AMY

AND MY NAME IS AMY

SCOTT

I'M ALWAYS ON THIS TRAIN
I'M SURPRISED I HAVEN'T SEEN YOU BEFORE
AND I'M ALWAYS CHAINED
TO THIS FLOOR

DON'T THANK ME FOR SAVING YOU
LOOK WE'RE DONE, WE'RE THROUGH

THE SUBWAY: A MUSICAL

(SCOTT turns his back on AMY once again)

AMY

Why can't you just talk to me?

SCOTT

You're...you're... *(turns around)* you're beautiful.

AMY

(shocked) Excuse me?

SCOTT

Did I say something wrong? I thought beautiful meant...

AMY

No, I'm not offended - it was not an insult. I just...don't know what to say to that. Um...*(AMY pulls out a sheet of paper and begins writing down her address. [Cue Track 15 - "Trust This Girl (reprise)"])* If you ever need any help or someone... It's the least I can do for you, Mr. Hero. *(SCOTT takes the piece of paper.)* Not many people would help a girl out like that, but what you did was...sweet. You don't belong down here. You deserve a better life - a better future. *(pause)* Look, I have to go meet someone but come see me sometime...Scott

(AMY exits the subway, and SCOTT moves to the doors once again as if to depart but walks back afraid of stepping off.)

SCOTT

CAN I TRUST THAT GIRL
MORE THAN ANY OTHER
WILL I SEE THAT THERE'S A WAY
TWO GIRLS I MET TODAY
EACH TELLING ME NOT TO STAY

Amanda said she'd come back tonight. And when she does, I'm leaving with her...

UP THERE'S WHERE I WILL BE

scene VI - "mr. and mrs. devout"

(As the subway set is moved off stage, the city set is moved on, with the addition of a roadside café. The lights light up on PATRICK sitting and waiting by a table at the cafe. AMY soon joins him.)

PATRICK

There you are! God, I thought my proposal scared you away already. Waiter! (snaps his fingers, and the WAITER rushes by immediately) Get us two glasses of your finest wine!

AMY

Patrick, you really don't...

PATRICK

Of course I do. I got to take care of my bride to be. (WAITER rushes off.) So what took you so long?

AMY

I'm sorry! The subway was a little late getting here.

PATRICK

(uninterested) Yeah, go figure. Anyways, I was thinking about the wedding and - *(noticing scratches on AMY's arm)* - where did you get those?!

AMY

Oh, this, I um...I ran into some trouble.

PATRICK

What? Amy, where at!?

AMY

On the way here. Some thugs tried to mess with me.

PATRICK

Are you okay? They didn't do anything else, huh?

THE SUBWAY: A MUSICAL

AMY

No! And I'm fine! I was rescued.

PATRICK

Rescued? Somebody actually cared to help you out on the subway?

AMY

(smiling to herself; remembering SCOTT) Yeah, someone did.

PATRICK

Well...?

AMY

It was that man who lives on the subway. He saw these guys trying to hit on me, and he protected me. It was really sweet...

PATRICK

That guy? God, you got saved by a freak.

AMY

(defensively) His name is Scott.

PATRICK

I don't care what his name is! No homeless crazy man needs to be touching my wife.

AMY

He's a hero.

PATRICK

(giving in) I guess that's what you can call it.

AMY

You guess?

PATRICK

Yeah.

(AMY's cell phone rings, and she picks it up. "ENGAGEMENT PLANS" begins. [Cue Track 16 - "Engagement Plans"]. Three girls enter at different points on stage holding their cell phones. Lights up on MELANIE.)

THE SUBWAY: A MUSICAL

AMY

Hey, Melanie, what's up?

MELANIE

WHAT COLOR ARE THE BRIDESMAIDS GONNA WEAR

AMY

(AMY's cell phone rings again) Melanie, hold on one second, Tiffany is trying to call. Hello?

TIFFANY

HOW ARE YOU GONNA DO YOUR HAIR

AMY

(AMY's cell phone rings once again) Sharon? Hold on, Tiffany. Hello?

SHARON

HOW MUCH DRINKING IS THERE GONNA BE

AMY

Girls! I'm busy!

Sharon, Tiffany, Melanie

*YOU BETTER GET ON THE BALL
WE GOT A WEDDING TO SEE*

(AMY hangs up her cell phone and puts it in her purse)

PATRICK

Friends?

AMY

News travels quickly.

PATRICK

(laughs) I figured that it would. Well, you know what that means?

*FROM HERE ON OUT
I GUESS WE'RE GONNA HAVE TO BE
MR. AND MRS. DEVOUT
NO TELLING WHAT WILL GO WRONG
WE JUST GOT TO STAY ALONG
FROM HERE ON OUT*

THE SUBWAY: A MUSICAL

SO WHAT DO YOU SAY?
DO WE STEP FROM THE FRAY?
OR DO YOU WANT TO STAY?

AMY

I THINK I'M GONNA STAY, PATRICK

PATRICK

I DON'T BLAME YOU FOR THAT, AMY

AMY

FROM THEN TO NOW
I GUESS WE'RE GONNA HAVE TO BE
MRS.

PATRICK

AND MR...

PATRICK, AMY

VOW

AMY

WE'LL PRACTICE OUR DANCE

PATRICK

BRING ON THE ROMANCE

AMY

TRY NOT TO FIGHT

PATRICK

AND KISS YOU DAY AND NIGHT

PATRICK, AMY

FROM THEN TO NOW

(AMY and PATRICK sit down at their table and pull out their phones to talk while AMANDA and CASEY pass by down the street laughing. They have just finished their lunch together)

AMANDA

(laughing) We should get lunch together more often. It's nice not to have to see "Casey the boss" all the time.

THE SUBWAY: A MUSICAL

CASEY

Hey, I'm not that bad! I just try to not give you too much limelight around the other writers. But you're really special. You're great... *(stops himself)*

AMANDA

I'm great..?

CASEY

(catching himself) ...at writing. You're a great writer.

AMANDA

(somewhat disappointed) Oh. Well, thank you.

CASEY

(regretting his words) No problem. But hey, I'm going to get back to the office.

AMANDA

And I got the Chinese food story to get to.

CASEY

Alright. *(They hug and begin to walk off in opposite directions, but CASEY turns around and stops her.)* Wait! Would you be interested in hanging out later tonight. Maybe after I get off work?

AMANDA

(smiling) I would like that. Call me later!
(she exits)

CASEY

(excited, calling to her) Will do! *(to himself)* YES!

(CASEY exits in excitement, and lights go back on AMY and PATRICK as they get off their phones and up from the table.)

THE SUBWAY: A MUSICAL

AMY

ALL FEARS SIMPLY MUST GO ON THE HOLD

PATRICK

I'LL KEEP YOU WARM; KEEP YOU FROM THE COLD

AMY

THERE'S SO MUCH THAT WE HAVE GOT TO DO

PATRICK

BUT AMY I PROMISE I WILL SEE IT THROUGH (they
kiss)

SHARON, TIFFANY, MELANIE

FROM NOW TO THEN
YOU GUYS ARE JUST GONNA HAVE TO BE
MR. AND MRS. AMEN
HANGING UP THE LIGHTS

AMY

SENDING OUT INVITES

SHARON, TIFFANY, MELANIE

GETTING ALL THE GUEST

PATRICK

BEING WITH YOU THE REST
FROM HERE ON OUT
FROM HERE OUT

SHARON, TIFFANY, MELANIE

FROM HERE ON OUT

PATRICK

AMY, WE'LL JUST HAVE TO SEE

AMY

I GUESS THAT WE WILL JUST HAVE TO BE

PATRICK

MR.

AMY

AND MRS.

PATRICK, AMY, SHARON, TIFFANY, MELANIE

THE SUBWAY: A MUSICAL

DEVOUT

("ENGAGEMENT PLANS" ends; MELANIE, TIFFANY, and SHARON exit, and PATRICK looks at his watch.)

PATRICK

Dammit! I'll be late again. (*PATRICK kisses AMY again*) I'll see you after work later tonight. It's going to be...well...chances are it's going to be another long night. I'll make it home as soon as I can. And baby..?

AMY

Yes?

PATRICK

I love you.

(PATRICK exits. AMY walks back to the chair happily, until she suddenly feels weak. She attempts to hold onto the table, but loses balance and faints onto the ground. People crowd around her, as the music turns grim. The lights fade out of the scene, and the set is moved off. The subway is moved back on.)

scene VII - "departures"

(SCOTT sits on the subway reading AMY'S address. He puts it down, and looks up at the city. AMANDA enters onto the compartment. Time has passes and it is now night.)

AMANDA

Scott.

SCOTT

(alarmed) Amanda!

AMANDA

(moving towards SCOTT and sitting down) You look surprised!

SCOTT

I wasn't completely sure you'd come back.

AMANDA

I promised, why wouldn't I?

SCOTT

Because she never came back to me, and she had promised.

AMANDA

(pause) Parents can be real pain sometime. I guess I can relate! My father left my mom before I was even born. But then again, I wasn't exactly left on a public amenity.

SCOTT

(defensively) Was that supposed to be funny?

AMANDA

Well, I'm just trying to break the ice. *(moves closer to SCOTT)* There's so much you can learn, Scott - it's all up there! Your world is so small! You have to realize, you are a part of something much, much greater than this! There's different countries, people, languages, stories! They're all up there. The good and the bad.

THE SUBWAY: A MUSICAL

SCOTT

Why risk the bad?

AMANDA

Risk it? That's what we call living!

SCOTT

I'm living.

AMANDA

How can you call this living? You're just stuck. There is so much to live for outside these compartment walls.

SCOTT

It's too dangerous.

AMANDA

Well you don't have to do it alone. Leave with me tonight, and I promise you, Scott, that the world above will not disappoint you. You have to take a risk.

SCOTT

Tonight?! No not tonight. Not ever! I can't start a new life up there!

AMANDA

What if I were to ask you to trust me?

SCOTT

To trust you?

AMANDA

Trust me, and get off the subway with me tonight.

SCOTT

I don't know...I never know... there's always the same choice...

AMANDA

Well, it's not that hard of one.

THE SUBWAY: A MUSICAL

SCOTT

Yes it is! It's the same choice that I have had to ask myself everyday! Here I feel safe!

AMANDA

But Scott... there isn't another way.

(SCOTT gets up, moves away, and leans on a pole - conflicted. [Cue Track 17 - "There Isn't Another Way"]. "**THERE ISN'T ANOTHER WAY**" begins and AMANDA gets up from the seat.)

AMANDA

THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE YOUR DAY
AND YOU MUST LEARN TO LEAVE
TO LEAVE BEFORE YOU DIE
THERE ISN'T ANOTHER WAY

Scott, you got to trust me! This isn't living - this is just a cage. You weren't meant to stay here...

SCOTT

How can you be sure?

AMANDA

(pause) You asked me why you should risk it - get off the subway with me tonight - what is there to lose?

THERE ISN'T ANOTHER WAY
YOU CAN NO LONGER STAY
LIFE IS MORE THAN JUST FEAR
THERE'S NO REASON TO STAY HERE

(SCOTT tries to get away, but AMANDA resiliently runs in front of him.)

AND I PROMISE YOU THIS MUCH
THE WORLD UP THERE IS SAFE
JUST TAKE MY HAND AND I'LL LEAD YOU
NOT TOO FAR BEYOND THIS PLACE

I'LL TAKE CARE OF YOU OUT THERE

THE SUBWAY: A MUSICAL

NO ONE WILL BRING YOU HARM
YOU'LL LEAVE WITH ME TONIGHT
THERE'S NO NEED TO BE ALARMED

AMANDA

FOR THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE YOUR DAY
AND YOU MUST LEARN TO LEAVE
TO LEAVE BEFORE YOU DIE

SCOTT

THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE MY DAY
LEARN TO LEAVE
TO LEAVE BEFORE I DIE

SCOTT, AMANDA

THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE OUR DAY
AND WE MUST LEARN TO LEAVE
TO LEAVE BEFORE WE DIE
THERE ISN'T ANOTHER WAY

(**"THERE ISN'T ANOTHER WAY"** ends as SCOTT and AMANDA hold hands. This is the first time someone has ever touched SCOTT. Overwhelmed with excitement, SCOTT lets go and steps away.)

SCOTT

I'm going to do it. I'm going to leave with you, Amanda!

AMANDA

Are you sure!?

SCOTT

Yes, I am...I trust you...

(AMANDA hugs SCOTT. SCOTT is caught off-guard, but he smiles as she does this. The subway doors open, and AMANDA and SCOTT stand in front of them.)

AMANDA

Well, this is our stop. Are you ready, Scott.

(SCOTT stares at the doors wide-open - emotions running wildly through him.)

SCOTT

THE SUBWAY: A MUSICAL

(pause) Tomorrow.

AMANDA

(dejected) Scott...

SCOTT

I can't. Everything's going too quickly. I just...I need one more night. Please understand.

AMANDA

(smiles) I do (teasingly) But I will be here bright and early and I will drag you off this subway if I have to myself!

SCOTT

(chuckles) I promise.

AMANDA

(grabbing her purse) Goodnight, Scott.

SCOTT

Goodnight, Amanda.

AMANDA, SCOTT

Bye.

(Lights blackout on the subway. The subway set is turned around to see the front, where Amanda is exiting it. Lights fade in on a platform station, where Amanda passes by PETER, MATT, and DOUG. The three whistle at her, and Amanda tries to ignore them. They chase after her in annoyance, and they throw her against one of the columns.)

PETER

Where ya headed to?

(The thugs surround her and begin to push her around.)

AMANDA

Let go of me!

MATT

THE SUBWAY: A MUSICAL

(grabbing her purse) Well, what do we got here, sweetheart? Why don't you help the lower class out?

(They all begin to reach for her wallet and purse. AMANDA pulls it away, and they all laugh sinisterly.)

AMANDA

Don't touch my things!

DOUG

Your things? We'll touch what we like!

(The struggle continues between the group until PETER pulls out a gun, steps in front of AMANDA to hide her from view of the audience. A gun shot is heard, and the lights go back to SCOTT who is alarmed by the gunshot. He looks out of his window and sees that AMANDA got shot but is too afraid to help or get off the subway.)

SCOTT

No! Amanda! Not you...

(SCOTT falls to his knees in agony - crying. He cries for several seconds before "**DEPARTURES**" starts. [Cue Track 18 - "Departures"])

SCOTT

EVERYDAY
I RIDE THIS SUBWAY
I LEARN THAT LIFE IS TOUGH
IN NEW YORK CITY

(As the song plays softly, SCOTT lay on the ground sobbing. AMANDA slowly walks to the doors of the compartment and sings to SCOTT.)

AMANDA

THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE YOUR DAY
AND YOU MUST LEARN TO LEAVE
TO LEAVE BEFORE YOU DIE

(AMANDA falls to the ground in front of the door. SCOTT slowly picks up his head and gets to his feet. The three thugs leave.)

THE SUBWAY: A MUSICAL

SCOTT

THERE ISN'T ANOTHER WAY
I CAN NO LONGER STAY
LIFE IS MORE THAN JUST FEAR
THERE'S NO REASON TO STAY HERE...

IS THIS MY DEPARTURE
IS THIS MY STOP RIGHT HERE
SHOULD I RISK WHAT I DON'T KNOW
CAN I JUST GET UP AND GO

AMANDA WANTED ME TO KNOW
THAT THE WORLD UP THERE IS SAFE AND SURE
ALL I REALLY HAVE TO DO
IS PASS RIGHT THROUGH THOSE DOORS

IF THIS IS MY DEPARTURE
THE WORLD WILL BE NEW TODAY
THERE ISN'T ANOTHER WAY

(SCOTT pulls out AMY'S address, and he reads the address)

But there's still Amy

(Lights appear on PATRICK and AMY. AMY is located downstage left. PATRICK is located downstage right)

PATRICK, AMY

FROM HERE ON OUT
I GUESS WE'RE GONNA HAVE TO BE
MR. AND MRS.
DEVOUT

AMY

TRYING TO LIVE MY LIFE

PATRICK

CHEATING ON THE WIFE

AMY

TRYING TO TELL HIM WHAT'S SO

PATRICK

AND SHE WILL NEVER KNOW
FROM HERE ON OUT

THE SUBWAY: A MUSICAL

AMY

FROM HERE ON OUT

(The ENSEMBLE appears dispersed upstage)

ENSEMBLE

FROM HERE ON OUT

(CASEY runs onstage and finds his spot between AMY and the subway set)

CASEY

I AM GOING TO TELL HER
TONIGHT WHEN SHE COMES BACK FROM WORK
DOESN'T MATTER WHAT SHE SAYS
I'VE GOT TO TELL HER
THAT I LOVE HER

(As music overwhelms the scene, SCOTT constantly gets close to the door and backs up too afraid, AMY goes to lean against the proscenium for support, CASEY walks to the other side of the subway set next to PATRICK, and PATRICK puts on his nightlife clothing.)

SCOTT

WHAT'S LIVING IF YOU NEVER TAKE A RISK

PATRICK

WHAT'S LIVING IF YOU LIVE YOUR WHOLE LIFE
CHAINED

CASEY

WHAT'S LIVING IF YOU NEVER TELL HER SO

AMY

WHAT'S LIVING IF YOU FORCE YOURSELF TO DIE
ALONE

ENSEMBLE

THIS IS OUR DEPARTURE
LOVE MOVES US THROUGHOUT OUR LIVES
WE'VE GOT TO GET RID OF STRIFE
WE'VE GOT TO REALIZE
WE ALL HAVE A DEPARTURE

SCOTT

THE SUBWAY: A MUSICAL

CAN I TRUST THAT GIRL

MORE THAN ANY OTHER

WILL I SEE THAT THERE'S A WAY

MUST I LOVE TODAY

AMY, I AM ON MY WAY

CASEY

CAN I TRUST THAT GIRL

MORE THAN ANY OTHER

THERE'S A WAY

TO LOVE TODAY

(all lights fade except for a spot on SCOTT and the subway)

MY LIFE IS FRAIGHTLESS

IT HANGS ON THE CHEEK OF NIGHT

I CAN'T POSSIBLY WIN THIS FIGHT

UNLESS I MOVE

UNLESS I PROVE

THAT NOW IS THE END

OF THE USED TO BE ME PRETEND

SCOTT IS NO MORE

IT'S TIME I TAKE

MY

FLIGHT

ALL

OOO

AH

CASEY, PATRICK, AMY, ENSEMBLE

THERE ISN'T ANOTHER WAY

THERE ISN'T ANOTHER WAY

THERE ISN'T ANOTHER WAY

THERE ISN'T ANOTHER WAY

(The subway set turns around, and SCOTT departs from the subway. He looks back at it, and then he turns around. Only a spotlight lay on him. "DEPARTURES" ends with each character having a story to tell - a problem they must face - with the smallest chance of change - problems that pave the way for Act Two. End of Act One.)

ACT II
The City Above

THE SUBWAY: A MUSICAL

act II
scene I - "the subway urchin is gone"

(The "**ENTRA ACTE**" begins. As it ends, the grand drape opens and reveals the **ENSEMBLE** all hastily walking around the city set with newspapers in front of their faces. "**HEADLINES**" begins as soon as the "**ENTRA ACTE**" ends. [Cue Track 19 - "Headlines"])

ENSEMBLE

IT'S CALLED THE MORNING NEWS
NEW YORK CITY'S BLUES

MAN 1

STOCK MARKET CRASHED

WOMAN 2

POLITICS GOT TRASHED

ENSEMBLE

WHERE OUT STORIES GO
OUR LIVES
THEY SHOW
MORNING NEWS

MAN 2

GET THIS, GET THIS, GET THIS - GATHER ROUND
GIRL IS DISCOVERED DEAD ON THE GROUND
SHE WAS LEAVING THE SUBWAY TWO NIGHTS AGO
THAT REPORTER, THAT GIRL - AMANDA BROWN

ENSEMBLE

IT'S CALLED THE MORNING NEWS...

(The **ENSEMBLE** holds newspapers in front of their faces, freeze, and they watch conspicuously as **AMY** and **MELANIE** walk down the streets in New York.)

MELANIE

You **HAVE** to tell him, Amy! If you are going to marry him than he deserves to know.

AMY

I can't!

THE SUBWAY: A MUSICAL

MELANIE

If you don't tell him now, then what is going to happen a year from now when something like this happens again? It's not like you can hide this forever.

AMY

If he found out that the woman he is going to marry isn't perfect...then there won't be a marriage; he won't love me anymore. I want to get married..

MELANIE

Question - do you even love him, Amy?

AMY

(hesitantly) Of course I do.

MELANIE

You're unsure!

AMY

Stop!

MELANIE

You can't be unsure about this!

AMY

I need him! I need him more than anything now! I need someone who loves me, who will be here for me through whatever may come. I need him.

MELANIE

Then tell him.

(Lights appear back on the ENSEMBLE who unfreeze and turn their gaze onto PATRICK, MATT, and PETER in an office.)

ENSEMBLE

IT'S CALLED THE MORNING NEWS

MATT

THE SUBWAY: A MUSICAL

Friday night in New York City! What are we doing?

PATRICK

I got plans with the fiancé.

PETER

Getting some action?

(All the men begin to hoot and holler.)

PATRICK

You better believe it.

MATT

Patrick Ogden - no longer a bachelor. Never though I'd see the day!

PETER

She's got you whipped. Guess you can say goodbye to the nightlife of the city!

PATRICK

Woah, don't get me wrong - Amy is hot and all, but I'm not settling down! There's no strings attached with her. Besides, she's completely oblivious to everything. Poor girl thinks I'm at work most of the time.

PETER

Your father wishes that were the case.

PATRICK

Just wait. Soon I'll be married to Amy Jones, and then you'll be looking at the new CEO of Ogden Enterprises.

MATT

And what happens to Amy?

PATRICK

I'll worry about that when I get there. I'm not about to live my life chained to her already. I still got some life left in me.

THE SUBWAY: A MUSICAL

Which is why I, after I'm done with my
girl, we're going downtown tonight.

(MATT and PETER cheer.)

PATRICK

LIVING'S WHAT I DO
TO SETTLE DOWN IS NOT IDEAL
YOU CAN ALWAYS CHOOSE
TO LIVE ON CRUISE
FOLLOW ME!

PATRICK, MATT, AND PETER

TO THE NIGHTLIFE OF THE CITY
TO THE NIGHTLIFE OF THE CITY

(PATRICK grabs his coat, and MATT and PETER follow him
onto the streets where the ENSEMBLE begins singing and
dancing again. The ENSEMBLE is now dancing in the
subway terminal below the city.)

ENSEMBLE

HEADLINES ARE ABLAZE
WHILE TRAGEDIES SHOW THEIR FACE
IT'S CALLED THE MORNING NEWS
IT'S CALLED THE MORNING NEWS
IT'S CALLED THE MORNING NEWS

MAN 1

GET THIS, GET A LOAD OF THIS, EVERYONE
THE SUBWAY URCHIN IS GONE

ENSEMBLE

IT'S CALLED THE MORNING NEWS
IT'S CALLED THE MORNING NEWS

PATRICK

TO THE NIGHTLIFE OF THE CITY
TO THE NIGHTLIFE OF THE CITY

(All action freezes for a second as a man lets down
his paper from his face and it reveals CASEY. CASEY
drops the paper as all lights fade. Only a spotlight
lay on him as he stares out in dismay.)

CASEY

Amanda...

(Lights fade out on him and back on the city as
everyone begins dancing again. They twirl around in a

THE SUBWAY: A MUSICAL

circle, and as they circle separates, SCOTT is revealed in the middle of the circle.)

ENSEMBLE

NEW YORK CITY'S BLUES

(The ENSEMBLE disperses as "HEADLINES" ends. SCOTT watches all of them pass by. They give him weird glances, but no one stops to help him. SCOTT stares at his surroundings, and begins follows a man pacing down the terminal.)

SCOTT

Excuse me, sir, I was wondering..

MAN 2

(hardly acknowledging) I don't have any money to spare.

(The man hurries off, and SCOTT turns to a woman, holding AMY's address out.

SCOTT

One second, I need some help..

WOMAN 1

(snickers) Of course you do.

(The woman exits, and SCOTT turns around. CASEY is walking amongst the people with his head down.)

SCOTT

(approaching CASEY) Please, sir, I need help finding this address.

CASEY

(agitated) Get away.

SCOTT

I need your help!

CASEY

Today is not the day, bum.

THE SUBWAY: A MUSICAL

(CASEY passes by SCOTT, and SCOTT looks away.)

SCOTT

I thought you said people would care about me, Amanda.

CASEY

(pausing his steps, then turning around)
What did you say? *(SCOTT turns around, and CASEY approaches him slowly)* You're the subway urchin...

SCOTT

(lying) No.

CASEY

Scott.

SCOTT

(taken back) Wait...how did you...

CASEY

She told me.

SCOTT

(interested) You know Amanda?

CASEY

I did. *(struggles to stay it)* She's gone, Scott.

SCOTT

I know.

CASEY

You know?

SCOTT

Yeah, I saw what they did to her...

CASEY

(cutting him off) You saw her and you didn't do anything about it?

THE SUBWAY: A MUSICAL

SCOTT

I...I couldn't...

CASEY

Get away from me, please..

(CASEY begins to walk away, but SCOTT chases after him.)

SCOTT

Please stop, I need your help!

CASEY

(yells) And why should I help you? Why the hell should I help you when you couldn't step off your damn compartment to save my friend?

SCOTT

She would've wanted you to.

CASEY

Don't pull that crap - acting like you knew her. There's no way in hell I'm helping you.

(CASEY begins to walk away again.)

SCOTT

I will give you my story! *(CASEY stops once more.)* I will tell you everything that you want to know about my life, and you can post it wherever you want.

CASEY

(turns around) You wouldn't let Amanda write your story, but you would let me?

SCOTT

I need your help.

CASEY

(walks closer to SCOTT) What do you even want?

THE SUBWAY: A MUSICAL

SCOTT

(handing CASEY the slip of paper with AMY's address on it) I need to find this girl, Amy. This is where she lives, but I would never be able to find it by myself. Do you know where that's at?

CASEY

(reading the address) Yeah, I know. It's a little way past downtown. Kind-of far.

SCOTT

Get her for me. Tell her I need her help. Do it, and I'll give you my story.

CASEY

(hesitantly) Fine. Deal. Where can we find you?

SCOTT

I'll be here...I'm not going anywhere.

CASEY

Yeah, you're pretty good at that.

SCOTT

(holds out his hand) Thank you.

CASEY

(rejects his handshake) Casey.

scene II - "travelin' the night"

(CASEY and SCOTT exit the stage, as AMY's house is rolled on. Lights reveal her house. AMY is sitting on the couch still as PATRICK enters from another room dressed up.)

PATRICK

Baby - help me with this tie? *(AMY gets up and begins tying his tie around his neck.)*
So what happened to you again last night? I must've called a thousand times before you picked up.

AMY

Nothing, I just wasn't feeling well.

PATRICK

Must be this weather. You're not catching the flu are you?

AMY

(laughs) No, not the flu. *(lying)* It was very brief.

PATRICK

I want you to call me up next time, baby, no matter how brief it is.

AMY

I will. *(finishes the tie)* I can't believe you still don't know how to tie a tie!

PATRICK

(looking at himself in the mirror with disgust) It seems like you can't either. This is so uneven!

AMY

(upset) Fine. I don't have to tie your tie for you.

(AMY sits down frustrated on the couch, and PATRICK quickly reacts and goes to sit down next to her)

THE SUBWAY: A MUSICAL

PATRICK

I was just kidding! I'm sorry, the tie looks great!

AMY

Why are you even getting dressed up? This was supposed to be our night, you just got here!

PATRICK

I know! I wish could stay, really, but you know my father...work calls, and if I am going to get the promotion...

AMY

But you are always there! I don't understand - they've never worked you this hard before!

PATRICK

(snickers) Don't be dramatic. Just calm down.

AMY

(raising her voice) I am calm!

PATRICK

Okay, I'm sorry! *(rushing to her side)* Remember what we said to each other?

TRY NOT TO FIGHT

Come on, baby, finish it off for me.

AMY

(smiling) AND LOVE YOU DAY AND NIGHT

PATRICK

That's better. *(pats AMY on the cheek twice, and gets up off of the couch)* I will try to make it back here as soon as possible, baby. We'll have a good time tonight, just trust me.

(PATRICK begins to exit the house.)

THE SUBWAY: A MUSICAL

AMY

(stopping PATRICK) Wait, I need to tell you something. It's, it's important. It's something I've wanted to say for a while but I couldn't find the right words to say. It's hard even now, but I...

PATRICK

God, Amy, can't it wait? I'm really late!

AMY

(taken back) Yes. Bye.

PATRICK

Bye.

([Cue Track 20 - "Travelin' the Night"]. "TRAVELIN THE NIGHT" begins to play as soon as PATRICK exits AMY's house. MATT and PETER are outside with a few other guys waiting for him.)

GUYS

TO THE NIGHTLIFE OF THE CITY
TO THE NIGHTLIFE OF THE CITY

(PATRICK rips the tie off of his neck, throws it in a trash can, throws off his jacket, and rolls up his sleeves. GUYS begin to surround PATRICK - he is their leader for the night.)

PATRICK

YOU GOT TO HOLD ON TIGHT
WHEN YOU ARE TRAVELING THE NIGHT
WHEN YOU FEEL THAT BEAT TAKE OVER
DON'T TRAVEL THE STREETS SOBER

FEEL THE SONG
LIVE ON FREE
YOU CAN'T FEEL WORRY
I GUARANTEE

IT'S BETTER TO BE TRAVELIN THE NIGHT
YOU GOT TO HOLD ON TIGHT
YOU GOT TO PLAN YOUR PLIGHT

THE SUBWAY: A MUSICAL

GUYS

FIGHT

PATRICK

YOU GOT TO REALIZE THAT YOU CAN'T LIVE LIFE
CHAINED
YOU GOT TO START LIVING THE LIFE WHERE YOU ARE
ENTERTAINED
WHEN YOU ARE TRAVELIN THE NIGHT

MATT

MOVING THROUGH LIGHTS IN THE CITY

PETER

GETTING WITH A GIRL THAT IS HELLA PRETTY

ALL

TO THE NIGHTLIFE OF THE CITY

PATRICK

WHEN YOU'RE TRAVELIN THE NIGHT
YOU GOT TO HOLD ON TIGHT
YOU GOT TO PLAN YOUR PLIGHT
FIGHT

YOU GOT TO REALIZE THAT YOU CAN'T LIVE LIFE
CHAINED
YOU GOT TO START LIVING THE LIFE WHERE YOU ARE
ENTERTAINED
WHEN YOU'RE TRAVELIN THE NIGHT

(The music picks up, and as it does, PROSTITUTES come onto the stage and begin dancing around the GUYS. The GUYS cheer as each one is taken by another PROSTITUTE, and soon PATRICK is taken into the center. The GUYS begin throwing down money as they dance around the PROSTITUTES, the party is taken down into the terminal briefly. SCOTT is there and stops a little away from where all the dancing is taking place.)

SCOTT

(looking at the scene) I remember that man from the subway! The one with the girls around him..

THE SUBWAY: A MUSICAL

PROSTITUTE

Don't mind them, okay? They're...they're just doing their business.

SCOTT

(staring at them) Their...business?

([Cue Track 21 - "Travelin the Night"])

PROSTITUTE

Yeah, look,

WHEN YOU'RE TRAVELIN THE NIGHT
THIS CITY'S NIGHTLIFE BITES
YOU ARE SURROUNDED BY SPITE
ALRIGHT

THE UNDERBELLY OF THE CITY SHOWS
AND WHEN NIGHT COMES TO THE CITY THE BAD IS
EXPOSED
WHEN YOU'RE TRAVELIN THE NIGHT

(SCOTT exits past the group dancing, and PATRICK and SCOTT look at each other for a brief moment. But PATRICK's attention is taken by one particular PROSTITUTE who starts dancing around him. The scene changes back to the city. PATRICK begins to pull money out of his wallet.)

PATRICK

WHEN I AM TRAVELING THE NIGHT
MY CONSCIENCE BEARS DOWN ON ME
AMY - I PRAY THAT YOU DON'T SEE

THAT TEMPTATION TAKES IN
AND I'M READY TO SIN
I LIE TO MYSELF
TO PLEASURE MYSELF
FLY WAY PAST RIGHT
GO WAY PAST WRONG

(PATRICK chooses the PROSTITUTE and exits off stage with her. As he does the music begins to pick up once more as the GUYS and the PROSTITUTES begin dancing more ferociously.)

THE SUBWAY: A MUSICAL

GUYS

WHEN YOU'RE TRAVELIN THE NIGHT

PROSTITUTES

YOU KNOW THE BOYS ARE JUST RIGHT

GUYS

KEEP YOUR SECRETS DISCRETE

ALL

CHEAT

YOU GOT TO REALIZE THAT YOU CAN'T LIVE LIFE

PLAIN

YOU GOT TO START LIVING THE LIFE WHERE YOU CAN

NOT REFRAIN

WHEN YOU'RE TRAVELIN THE NIGHT

TRAVELIN THE NIGHT

(PATRICK reenters on stage - looking rejuvenated. He joins the dancing group of GUYS and PROSTITUTES.)

PATRICK

WHEN YOU'RE TRAVELIN THE NIGHT

YOU GO WAY PAST RIGHT

YOU LOSE ALL SENSE OF FRIGHT

ALL

FIGHT

YOU GOT TO REALIZE THAT YOU CAN'T LIVE LIFE

CHAINED

CHAINED

YOU GOT TO START LIVING THE LIFE WHERE YOU ARE

ENTERTAINED

WHEN YOU'RE TRAVELIN THE NIGHT

TO THE NIGHTLIFE OF THE CITY

TO THE NIGHTLIFE OF THE CITY

TO NIGHTLIFE OF THE CITY

scene III - "I will help scott finish...his song"

(The city set is moved off as "TRAVELIN THE NIGHT" ends. PATRICK, GUYS, and the PROSTITUTES all exit with the city set, and AMY's house rolls in. AMY is sitting down, there comes a knock at the door.)

MELANIE

(heard off stage) I knew you'd be back!?

(CASEY enters the house with MELANIE. AMY stands up, confused.)

Look who couldn't resist us!

CASEY

Amy, right? Seems like we have a friend in common. *(gives Amy's address to AMY)*

AMY

Scott? From the subway?

MELANIE

(chuckles) Oh my gosh, this is too perfect! YOU know the subway urchin!? I mean...sorry...what exactly brings you here?

AMY

Scott helped me out on the subway yesterday. *(to CASEY)* Is everything okay?

CASEY

Apparently not. He wants to see you...

MELANIE

(inquisitive) ...to see Amy?

AMY

(puzzled) To see me?

CASEY

Yeah...and so he gave me that.

MELANIE

(chuckles) Nice one.

THE SUBWAY: A MUSICAL

AMY

(*aside*) Be nice. (*to CASEY*) Crazy how things work out the way they do.

MELANIE

(*to AMY*) Amy, we need to chat.

AMY

Sure. Make yourself at home, Casey

MELANIE

(*to CASEY*) Excuse us for a moment.

(*MELANIE takes AMY aside for a second as CASEY goes and sits down on AMY's couch. MELANIE looks to CASEY and then back to AMY.*)

MELANIE

(*whispering*) You gave the subway urchin your address?

AMY

He helped me!

MELANIE

A nice dollar would've been just fine. Now what are you going to do? He's stalking you!

AMY

He's not like any other person though. He's different!

MELANIE

He's not a dog, Amy, he's a man. Now he is going to want to stay here. Don't even think about it!

AMY

I don't even know what he wants, but the least I can do is help. Poor guy probably doesn't know a single person in New York...

THE SUBWAY: A MUSICAL

MELANIE

Well if you do, you should probably start by getting him cleaned up a little bit. He smells terrible! (*AMY smiles, and she turns back to CASEY.*) If you're heading out tonight, take care of her, okay? The crime in this city has been ridiculous. Just last night a poor girl was shot...

CASEY

(*dismissive*) I will.

(*MELANIE, feeling an unwanted vibe from CASEY, leaves. AMY watches MELANIE leave and then she turns to CASEY. She walks over to him and he stands up.*)

AMY

(*putting a scarf around her neck*) Are you ready? It's going to take all night to find his compartment. It's the seven right?

CASEY

He's not on the subway anymore.

AMY

(*alarmed*) What do you mean?

CASEY

Just follow me.

(*Music plays as AMY's house is rolled off. CASEY and AMY exit and soon reenter on SCOTT sitting in the terminal.*)

AMY

Scott...

SCOTT

(*excited*) Amy! You came!

AMY

Of course, Casey said you needed me?

SCOTT

I just need someone to talk to...

THE SUBWAY: A MUSICAL

(AMY takes SCOTT by the hand and they step aside and begin talking to one another as "**LIVING FOR LOVE**" begins. [Cue Track 22 - "Living For Love"]. Lights go on CASEY.)

CASEY

EVERY TIME I LOOK AT HIM
I SEE YOUR FACE
HOW COULD YOU LEAVE ME ALONE
TO THIS TRAGIC PLACE

I'M SURROUNDED BY MEMORIES
ALL ABOUT YOU AND I
I LIVE IN A WORLD WHERE
TIME PASSES ME BY

I CAN NO LONGER WRITE
I DON'T KNOW WHAT TO DO WITHOUT YOU
I'M LIVING A LIFE
ONE THAT I NEVER KNEW

WHEN YOU'RE LIVING FOR LOVE
WHEN YOU LIVE TO TELL HER
YOU CAN'T WAIT TO TELL HER HOW
CAUSE NOW SHE'S UP ABOVE

IF YOU SING A SONG
AND YOU SING IT FOREVER
YOU'RE WASTING YOU'RE TIME
LIFE MAY NOT BE LONG

I SHOULD HAVE LIVED
INSTEAD OF SANG

AMANDA WHAT DO YOU WANT ME TO DO
THERE'S NO POINT IN SINGING
SHOULD I LIVE FOR YOU

OR SHOULD I HELP SCOTT THROUGH
HELP HIM LIVE HIS LIFE
SHOULD I FINISH THE STORY YOU STARTED TO WRITE
YOU STARTED TO WRITE

IS THE KEY ALL PLANNED
ARE THE LYRICS STRONG
I WILL FINISH THE STORY
HELP SCOTT FINISH HIS SONG

THE SUBWAY: A MUSICAL

WHEN YOU'RE LIVING FOR LOVE
WHEN YOU LIVE TO HELP HER
NOW THAT'S SHE'S UP ABOVE
I LIVE THROUGH WHAT'S LEFT OF HER

AND SO I'LL SING OUR SONG
AND I WILL SING FOREVER
OUR LIVES MAY HAVE GONE WRONG
BUT I WILL MAKE IT BETTER

AMY

(interrupting) Thank you, Casey.

CASEY

Yeah, no problem. (wipes his eyes) I have to get going. I have a deadline in the morning, and I haven't written anything all day. Are you sure you're okay with him?

AMY

He saved me before. He's a hero. I'll be safe!

CASEY

You know...he hasn't been up to the city yet.

(AMY turns around and runs back to SCOTT.)

AMY

Do you trust me, Scott? I HAVE to show you something, but you have to trust me!

SCOTT

(hesitantly) I...I trust you...

(AMY takes SCOTT's hand and they exit. CASEY takes center stage.)

I WILL SING
AND I WILL WRITE
AND I WILL LIVE
AND I WILL LOVE

(lights fade)

scene IV - "this feeling inside"

(The stage set changes quickly to reveal a beautiful central park set, with a bridge located in the center upstage. Foliage is every, and there is a little bench with a lamp on downstage. Right under the bridge is a fountain. When the lights come on, it reveals SCOTT and AMY walking across the bridge. They stop, as SCOTT walks forward and look off the bridge, holding the railing.)

AMY

...and this is Central Park.

SCOTT

This is...this is so amazing..

AMY

Really? *(walks up next to SCOTT's side)*
This is my favorite spot to come to. It's got the best view of the whole park!

SCOTT

You come here a lot?

AMY

Whenever life seems like too much to handle. It's so quiet and peaceful - sometimes you forget there is even a boisterous city a block away.

SCOTT

I didn't expect this. I mean, I've seen this place on the maps down on the subway, but I never really figured that the city would have something so beautiful *(looks to AMY)* and quiet and nice.

AMY

It's still so hard to believe.

SCOTT

What is?

THE SUBWAY: A MUSICAL

AMY

Well the rumors. You know, that you have lived down there for fifteen years! Casey told me your disappearance made the morning news.

SCOTT

Yeah - I'm thinking about going back, though.

AMY

What? Why would you do that?

SCOTT

Because I feel like this world wasn't meant for me. This - this is beautiful, but the subway...it's like my home...and I'm finally starting to realize it.

AMY

Home is not a place in which you have to suffer! You've come this far, why go back? I mean, look at how much you've changed already. (*AMY fixes SCOTT's jacket*) You don't even seem to be the same person who helped me on the subway just yesterday.

SCOTT

I don't? Well...you still look as beautiful as yesterday... (*AMY and SCOTT stare at each other in silence. AMY is taken away by how sweet SCOTT is to her, and she starts to move closer to SCOTT, but SCOTT quickly turns away.*) You don't mind if I go take a look around?

AMY

Uh...no...not at all. Go ahead.

(SCOTT walks down the bridge and goes in front of it. AMY looks down at SCOTT who is bending down next to a tree and examining everything in his surroundings.)

THE SUBWAY: A MUSICAL

"THIS FEELING INSIDE" begins. [Cue Track 23 - "This Feeling Inside".]

AMY

WHEN HE TALKS TO ME
I FEEL SO RARE
THE THINGS HE DOES
HOW MUCH HE CARES
A MAN THAT IS SO GOOD AND TRUE
IS FINALLY IN MY LIFE

IS IT WRONG FOR ME TO FEEL THIS WAY
WHEN PATRICK IS GONE EVERYDAY
GOD THIS FEELING,
WILL YOU GO AWAY
PLEASE DON'T LEAD ME ASTRAY
THIS FEELING INSIDE..

(SCOTT turns around and sees AMY looking down at him. He quickly turns back around, while AMY quickly pretends as if she wasn't staring at him. SCOTT moves behind a tree, and he looks back at AMY to see if she is looking at him the way she was again)

SCOTT

WHEN HER EYES MET MINE
RIGHT THERE JUST NOW
I SWEAR THAT I COULD SEE SOMEHOW
A FAMILIAR EMOTION I'VE SEEN BEFORE
BUT NEVER HAD I FELT

CAN IT BE THAT SHE FEELS THE WAY
I FEEL FOR HER, BUT CAN'T CONVEY
IS THIS WHAT I HAVE LEARNED TO PRAY FOR
EVERYDAY
THIS FEELING INSIDE

AMY

THIS FEELING INSIDE

SCOTT

WHAT SHOULD I SAY?

AMY

WHAT SHOULD I SAY?

(SCOTT comes out from behind the tree. He looks to AMY up on the bridge. AMY tries to not look at him in the eyes. Instead she drifts around until she spots the fountain. She begins to descend the bridge quickly.)

THE SUBWAY: A MUSICAL

AMY

Scott! Quick! Come check this out!

SCOTT

(running towards her side near the fountain) What's this?

AMY

It's a fountain. Well, a wishing fountain. I can't believe I almost forgot about this. You're supposed to throw any of your change into the fountain and make a wish. I stopped doing that a while ago here. *(laughs)* Hate being disappointed and broke.

SCOTT

Well, I want to wish!

AMY

(giggles) You do? What do you want to wish for?

SCOTT

Well...I...uh...

AMY

Well you need to think of it before it comes.

SCOTT

I...um...

AMY

And you can't tell anyone what you want to wish for!

SCOTT

I love...

AMY

Huh?

SCOTT

(lying) I love...being up here with you.

THE SUBWAY: A MUSICAL

AMY

(knowing what his intentions are)
Please...before you go on...

(AMY begins to walk away, but SCOTT quickly bars her path in desperation.)

SCOTT

The moment I saw you on the subway that day, my life changed.

AMY

This ought to be good.

SCOTT

You left me with a feeling that I have never felt before!

AMY

It isn't anything, Scott, I promise.

SCOTT

Who are you to tell me what I feel? I love you.

AMY

(wincing at the word "love") You don't know that.

(AMY begins to walk away again, but SCOTT gets in front of her path once more.)

SCOTT

Do you feel what I feel?

AMY

I don't know what you feel, Scott.

([Cue Track 24 - "This Is Love"]. "THIS IS LOVE" begins.)

SCOTT

I'M NOT A CHARMER, OR A LIAR
I'M NOT A GAMBLER

THE SUBWAY: A MUSICAL

A THIEF
A PLAYER NOT ME
I'M IN LOVE WITH YOU
I KNOW IT'S TRUE

BECAUSE WHEN I'M AROUND YOU
I KNOW IT'S CLICHÉ
BUT ALL MY SADNESS
IT JUST MELTS AWAY

AND IF ANYONE CAN MAKE ME STAY
IT'S THIS FEELING INSIDE THAT MAY

AMY

What is this "feeling inside"?

SCOTT

It's the same feeling you're feeling right now.

AMY

Oh yeah? Then what am I feeling?

SCOTT

IT FEELS LIKE FLYING THROUGH AIR
WHILE THE MOONLIGHT SHINES DOWN OFF YOUR HAIR
AND WHEN YOU TOUCH ME WITH YOUR SKIN
I KNOW WITHIN
THERE'S NO DENYING
THIS IS LOVE

(AMY begins to walk down laughing and makes her way towards the bench, but SCOTT sings to her from the fountain.)

I KNOW IT'S TRUE
BECAUSE LOVE IS EVERYTHING
I FEEL
FOR YOU

(AMY pauses her steps -taken back from what SCOTT told her. She sighs, and she turns around.)

AMY

I won't allow you to fall in love with me.
You don't know me. I can't even take care
of myself.

THE SUBWAY: A MUSICAL

SCOTT

Well, for the first time, I want to learn to take care of someone else.

AMY

This is ridiculous...

SCOTT

Almost as ridiculous as a man living on a subway all of his life and falling in love?

([Cue Track 25 - "This Is Love, pt2"]. SCOTT smiles and he runs up to her. AMY walks away, but SCOTT reaches for her hand and holds it. SCOTT begins to breath heavily - he can't control the emotions running through him. There's a pause as SCOTT and AMY stare at each other during the hand grab - something is happening. AMY, afraid of the feeling, quickly turns around and begins to walk away, but SCOTT once again runs in front of her and reaches out his hand. AMY reluctantly grabs ahold of it. The music picks up as AMY and SCOTT begin to dance. After dancing for a while, it is clear that AMY is beginning to show her feelings for SCOTT. SCOTT can notice this, and he grows happier as the music continues. SCOTT spins her out, and she runs to one side of steps to the bridge while SCOTT runs to the other side. They look at each other from opposite ends and begin to sing while stepping up the steps.)

SCOTT

I AM FLYING THROUGH AIR

AS THE MOONLIGHT SHINES DOWN ON YOUR HAIR

AND AS YOU TOUCH ME WITH YOUR SKIN

I KNOW WITHIN

THERE'S NO DENYING

THIS IS LOVE

AMY

WHEN YOU TALK TO ME I FEEL SO RARE

THE THINGS YOU DO, HOW MUCH YOU CARE

YOU ARE FINALLY IN MY LIFE

THIS IS LOVE

THE SUBWAY: A MUSICAL

(SCOTT and AMY meet in the center of the bridge. SCOTT runs his fingers through AMY's hair, and gazes into her eyes.)

SCOTT

*I KNOW IT'S TRUE
BECAUSE LOVE
IS EVERYTHING
I FEEL
FOR YOU*

(Slowly SCOTT and AMY's heads come closer together - the audience would assume that a kiss was coming - but as the music begins to die, AMY takes a coin from her pocket and throws it into the fountain.)

AMY

Quick, make a wish!

SCOTT

It already came true.

(The music dies, and the lights blackout. The Central Park set changes quickly to reveal the city set when the lights come back on. PATRICK is shown paying his money to a PROSTITUTE, and then he begins to walk away, but as he is walking, AMY and SCOTT enter on stage and AMY makes eye contact with PATRICK. PATRICK quickly turns around to avoid being seen.)

AMY

Patrick?

PATRICK

(turning around slowly, guilty of being caught) (drunk) Hey...baby! What are you doing out here? And who is this?

AMY

This is Scott - the guy who helped me out of the subway...

PATRICK

Oh...do anything with that dollar I gave you?

THE SUBWAY: A MUSICAL

AMY

(trying to not allow the subject change)
Your office isn't anywhere near here!

PATRICK

I was just coming home!

AMY

That doesn't make any sense!

PATRICK

Well what doesn't make sense to me is seeing my fiancé walking together with another man. Don't you think that's a little sketchy?

AMY

I was just showing Scott around the city - he's never even been up here!

SCOTT

Wait...fiancé?

PATRICK

(to AMY) You didn't tell him? *(laughs)*
Sorry to ruin any of your dreams, but Amy and I are getting married.

SCOTT

(to AMY) What? Amy...is that... is that true?
(AMY looks down, but SCOTT lifts her head up and stares into her eyes, grabbing her by the shoulders). No, that can't be true.

AMY

Scott...

SCOTT

I thought you loved me...

PATRICK

You told a homeless guy that you loved him?

THE SUBWAY: A MUSICAL

AMY

Patrick...I didn't...

PATRICK

(dismissive) What are you thinking?

SCOTT

What are you thinking...?

AMY

(trying to win the argument) You say you're at work and then I find you on the street!

SCOTT

(beaten) Don't worry, Amy, he was at work. I saw it myself. He was doing business with those girls.

(SCOTT begins to walk away, dejected. AMY looks to PATRICK, and the back to SCOTT.)

AMY

(quickly) Wait...Scott, what does that mean?

SCOTT

(turns around) I saw him doing his job. He was with a bunch of girls. He wasn't lying to you.

AMY

(to SCOTT, interrupting) Please stop, Scott. *(glaring at PATRICK)*

PATRICK

Woah! Are you serious? This punk saw me once on the subway a week ago. He couldn't pick me out of a crowd!

SCOTT

(moving back towards PATRICK, defending himself) I know and remember every single face that comes through my compartment down on the subway. I know that was your face. Don't call me a liar!

THE SUBWAY: A MUSICAL

AMY

Scott doesn't even know how to lie.

PATRICK

Where the hell is you're proof? (*SCOTT looks away, knowing he has none.*) That's what I thought.

AMY

Patrick - where were you tonight?

PATRICK

You're honestly going to accuse me with this after you tell another man that you love him?

AMY

Please...just answer the question.

(PATRICK looks to SCOTT, and then he looks to AMY who is almost positive with what she thinks his response will be.)

PATRICK

(through gritted teeth) Fine... I may have had an...interaction...with another female...tonight. *(AMY nods, and she quickly runs into SCOTT's arms. SCOTT holds her, looks to PATRICK, and PATRICK grows angry by this. He walks to SCOTT and punches him to the ground)* Why couldn't you just stay on the subway where you belong!

AMY

Patrick!

(SCOTT, not one to be easily pushed around, gets on his feet and punches PATRICK. The two begin to fight with AMY behind them.)

AMY

Stop! Both of you, stop it! (*SCOTT and PATRICK continue to fight*) Stop...please. *(yells)* STOP!

THE SUBWAY: A MUSICAL

(As AMY yells, she falls to the ground and hits her head hard. PATRICK and SCOTT get off of one another and PATRICK quickly runs to her side and holds her up. Music overwhelms the scene as AMY's eyes do not open.)

PATRICK

Amy...what's wrong? Open your eyes!

SCOTT

Amy...?

PATRICK

(to the ENSEMBLE) Somebody...help!

(People begin to crowd around. The lights soon dim on all the commotion as the music dies. Blackout.)

scene V - "I'm on my way now"

(The set returns to the terminal in the subway. SCOTT makes his way to a bench in the terminal and sits down, watching the subway depart and people hastily move to their destinations. PATRICK enters through the terminal on his way to work, and SCOTT runs up to him.)

PATRICK

You're still here?

SCOTT

(ignoring his comment) Is she okay?

PATRICK

Yeah she's okay. She's known for a long time that she's been sick. Did she...?

SCOTT

No, she didn't tell me.

PATRICK

Good. *(walking past SCOTT)*

SCOTT

Why are you like this towards me?

PATRICK

You tried to steal my girl, Scott, that's why. But you know what's funny about all this? You actually thought that you would be able to. You're homeless! You're a freak! You're the subway urchin - the biggest laughing stock in all of New York City, and you thought for a second that you could get with my beautiful fiancé.

SCOTT

You don't deserve her.

PATRICK

She didn't mean anything she told you last night.

THE SUBWAY: A MUSICAL

SCOTT

You cheated on her!

PATRICK

(turns around and walks towards SCOTT)
Yeah, I did. So what of it? You called me out, congratulations.

SCOTT

You don't even care? She's sick!

PATRICK

Look, my family wants me to get married. Ogden Enterprises has a global following, and it needs to go to a man who offers commitment. This way I get what I want, she gets what she wants, and she passes away.

SCOTT

What...? How could you say something like that?

([Cue Track 26 - "I'm On My Way Now"]. "I'M ON MY WAY NOW" begins.)

PATRICK

SCOTT PLEASE LISTEN TO ME
OUR WORLDS WERE NEVER SUPPOSED TO CROSS
YOU SEE
THE QUESTION IS
WHO CAN TAKE CARE OF AMY
NOW THAT WE KNOW SHE'S DYING

PLEASE, SCOTT, GO AWAY
WE CAN NO LONGER TAKE YOUR STAY
AMY LOVES ME
AND THAT'S THE WAY IT'S SUPPOSED TO BE

LEAVE US ALONE, SCOTT, PLEASE

(PATRICK leaves and SCOTT stands alone on stage. He looks to PATRICK, and then he looks around. He is alone once more. Homeless people beg for money from him as he passes)

THE SUBWAY: A MUSICAL

SCOTT

AMY LOVES HIM
AND SO I'M LEFT ALL ALONE AGAIN
I LEFT THE SUBWAY TO FIND HER
AND NOW I'M STANDING RIGHT OUTSIDE HER DOOR

LOVE LED ME ASTRAY
IN THIS NEW WORLD I FOUND YESTERDAY
DO I RETURN BACK TO THE SUBWAY
OR DO I TRY TO MAKE MY STAY
UP HERE
WHERE EVERYTHING IS NEW

WHERE DO I GO NOW FROM HERE
GET ME OUT OF THIS NIGHTMARE
WHAT ROADS CAN TAKE ME
BUT ROADS WILL BREAK ME
HOW DO I CONTINUE THIS JOURNEY

BEGGAR

Please spare some change! Every coin saves
a life, sir!

SCOTT

I KNOW I MUST MOVE ON
MY LIFE IS JUST BEGINNING
I KNOW I MUST FIND A JOB
AND START THIS CALLED LIVING

(The terminal set piece is removed as SCOTT sings and is replaced by another house. This is CASEY's apartment set. SCOTT looks down at an address, and he knocks at the door. CASEY comes to the door.)

CASEY

Scott? What are you doing here?

SCOTT

I need a place to stay..

CASEY

I knew this would happen. Look, I can't
just take you in and take care of you,
Scott!

THE SUBWAY: A MUSICAL

SCOTT

You won't have to! I just need a place to stay and I need your help finding a job up here. I want to start living...normally.

CASEY

Scott...

SCOTT

You wanted my story! Let me finish my part of the deal!

CASEY

(pause) Come in.

(SCOTT walks into CASEY's apartment. The apartment is turned to show the inside as the music still continues. During the music, CASEY is shown showing SCOTT a phone book and a telephone. He then leaves SCOTT and SCOTT picks up the cell-phone and starts calling people.

SCOTT is shown picking up the phone some more and trying to make some calls. He keeps putting down the phone with dismay. He runs his hands through his hair, and switches positions as the lights fade in and out on him. Soon he is lying with his head down on a table. The phone rings, and SCOTT quickly picks it up.)

SCOTT

YES - THIS IS HIM
YOU'VE GOT AN OPENING FOR ME
WHEN DO I START
YES SIR
I'LL BE THERE BRIGHT AND EARLY

(SCOTT puts down the phone and laughs with joy) Yes!

I'M ON MY WAY NOW FROM HERE
IN THIS WORLD I USED TO FEAR
MY LIFE IS CHANGING
MY WORLD'S REARRANGING
I'M FLYING ON AIR NOW
AMANDA'S PRAYER IS NOW

THE SUBWAY: A MUSICAL

AND TO WHERE I AM GOING
THERE'S NO WAY OF KNOWING
BUT I'M ON MY WAY NOW
I'M ON MY WAY NOW

(The music continues. Lights dim on SCOTT and light up on AMY standing outside in the cold. She's weak and in her pajamas. PATRICK walks up to her side; holds her hand.)

PATRICK

How are you feeling?

AMY

My head hurts, and I still can't remember anything about last night. What happened?

PATRICK

(lying) Well...that dirt bag, Scott, drugged you, baby. Luckily I came back home from work and saw you. I told you he was no good. You can't trust anyone in this city like you did.

AMY

I'm so stupid... I should've known.

PATRICK

It's okay baby. He's arrested and gone - out of our lives.

AMY

...I guess that's for the better.

PATRICK

You guess?

AMY

(smiling) Yes.

PATRICK

Now are you still ready to be Mrs. Devout?

THE SUBWAY: A MUSICAL

AMY

Of course!

([Cue Track 28 - "I'm On My Way Now, pt2"])

PATRICK

THE MOMENT THAT OUR FUTURE HOLDS IS
CLOSER NOW THAN EVER BEFORE
AND WHERE IT'LL TAKE US
WE WILL SEE BUT
THIS IS OUR HAPPILY EVER AFTER
HAPPILY EVER AFTER

AMY

THIS IS OUR

HANG ONTO ME I'LL NEVER HURT YOU
LET'S TRY THIS AGAIN, BABY I LOVE YOU
NO MATTER WHAT SICKNESS YOU HAVE
I'LL TAKE CARE OF YOU
I'LL STAND BY YOUR SIDE

THE PROMISE THAT I MADE BEFORE IS STILL AS STRONG AS EVER BEFORE
AND I PROMISE WE'LL START WHAT WE BEGUN
AMY, YOU'RE THE ONLY ONE

(Lights appear back on SCOTT. He has a new wardrobe and has a haircut. He stands up, and is looking at AMY's address still written on the piece of paper she gave him.)

PATRICK

THE MOMENT THAT OUR FUTURE HOLDS IS
CLOSER NOW THAN EVER BEFORE
AND WHERE IT'LL TAKE US WE WILL SEE BUT
THIS IS OUR HAPPILY EVER AFTER

SCOTT

I'M ON MY WAY NOW
MY LIFE IS CHANGING
MY LIFE'S REARRANGING
I'M MOVING ON NOW
I'M FLYING ON AIR NOW
AMANDA'S PRAYER IS NOW
AND TO WHERE I AM GOING
THERE'S NO WAY OF KNOWING
BUT I'M ON MY WAY NOW

THE SUBWAY: A MUSICAL

PATRICK

I love you.

SCOTT

I'M ON MY WAY NOW

AMY

Me too.

SCOTT

I'M ON MY WAY NOW

(AMY and PATRICK kiss as lights dim out on them. SCOTT looks out into the audience as lights slowly dim out of him and "I'M ON MY WAY NOW" ends.)

scene VI - "the train keeps rolling on"

(Playoff music starts. Lights come back on to reveal CASEY, dressed in pajamas, walking in on SCOTT. CASEY laughs as SCOTT humorously trips trying to get on his nice shoes. A month has passed since SCOTT and AMY went to Central Park together.)

SCOTT

You're up early.

(CASEY laughs, drinks from his cup of coffee, and sets a newspaper article in front of SCOTT. SCOTT looks at it and sees the face of AMY and PATRICK.)

CASEY

Early bird gets the worm and all that jazz, here *(tosses Scott the paper)* "Ogden Enterprises Marries." Daily York's morning headline. Thought you might want to see that.

(SCOTT stares at the paper and then he takes it, crumples it up, and throws it in the trash.)

SCOTT

I don't.

CASEY

Cheer up Scott, *(walking towards the piece of paper)* look my boss wants me to go cover the story tonight, which means I will be heading to possibly one of the biggest weddings of the year. Good food, good drinks, and good women. Anyways, I get in with my press pass. You should come along.

SCOTT

I can't see her get married to Patrick.

CASEY

Well, maybe seeing her get married is what is best for you. You'll get through the whole mourning period you've been in, and

THE SUBWAY: A MUSICAL

possibly meet someone new. (*drinks from his coffee and places the piece of paper onto SCOTT's desk. SCOTT is looking away*) Think about it. I know you're used to not going outside, but it isn't healthy.

(CASEY exists, and SCOTT looks at the piece of paper. He opens it up, and he reads the article to himself briefly. He then puts the paper down, reaches for his coat, and then exits the house. An instrumental version of "There Isn't Another Way" plays as lights light back up on the subway. SCOTT enters his old compartment, running his fingers down the railings, and then he stares out into the audience, as if searching for an answer to all of questions.)

SCOTT

What have I gotten myself into? If I would have just stayed here where I belong, none of this would have happened - I wouldn't have interfered with Amy and Patrick, Casey wouldn't have to take care of me, and Amanda... (*He looks to where the two had sat*)...Amanda wouldn't have died. The whole world up there has turned upside down because I didn't stick to where I was supposed to be, but how can I possibly go back. (*pause*) I still wish you were here, Amanda. I could use your help right now.

("The Train Keeps Rolling" begins.)

*BEFORE MY LIFE WAS MADE FOR ME
NOW I HAVE THE CHANCE
TO LIVE MY LIFE STEADFAST
OR TO FOLLOW A FOOL'S ROMANCE*

*YET STANDING AT A CROSSROAD
ISN'T ALL APPEALING
WHEN LOVE IS ALL I HAVE
WAS IT EVER WORTH LEAVING*

*OR WAS IT BETTER TO MOVE ON
THEN TO STAY HERE
LIVING ALL ALONE*

THE SUBWAY: A MUSICAL

CAUGHT IN THE WORLD
STOPPED IN THE TRACKS
WITH THE CHANCE I'VE BEEN GIVEN
HOW CAN I GO BACK

THE WORLD WILL TURN
EVEN THOUGH I'M GONE
AND THIS TRAIN WILL KEEP ROLLING ON

(CASEY and AMY appear at different parts on the stage, signifying different places. CASEY is sitting behind his desk at work, staring at his computer screen. AMY is trying on her wedding dress, staring at herself in a mirror.)

AMY

HERE I STAND
MY LIFE BEFORE ME
PULLING AT MY HEART
SHOULD I MARRY PATRICK
IS IT TRULY WHAT I WANT

CASEY

SHOULD I WRITE THIS STORY
PUBLISH HIS LIFE TO THE WORLD

(PATRICK enters at a different part of the stage)

PATRICK

TONIGHT IS ALL I NEED

APPEASE MY FAMILY

HER SICKNESS IS A SETBACK
BUT I'VE GOT TO DO WHAT'S BEST FOR ME

CASEY

TONIGHT I FINISH WRITING

TONIGHT I'LL SEE IT THROUGH

I WILL SING, I WILL WRITE

SCOTT

AMANDA I'LL NEED YOUR HELP TONIGHT

PATRICK

IT ENDS TODAY

AMY

IS WHAT I'M DOING RIGHT

SCOTT

OH THIS I PRAY

PATRICK

CAUGHT IN A LIE

THE SUBWAY: A MUSICAL

CASEY

TURNING THE PAGE

AMY

DOING WHAT'S BEST

SCOTT, AMY, CASEY, PATRICK

MY LIFE'S REARRANGED

SCOTT

*AND THE WORLD WILL TURN
EVEN THOUGH I'M GONE
AND THIS TRAIN WILL KEEP ROLLING ON*

SCOTT, AMY

*AND WHAT TOMORROW BRINGS
IS THE UNKNOWN*

SCOTT

AMANDA'S PRAYER

AMY

A STABLE HOME

SCOTT

*YOU SAW IT THROUGH
AND I TOOK YOUR DARE
I HAVE NO CHOICE
MY LIFE'S UP THERE*

*(SCOTT falls into his seat, and looks up, as if
praying to AMANDA. CASEY picks up his phone.)*

CASEY

*Hey..Melanie?... Hey, I'm sorry I didn't
call sooner...I was wondering if you had a
date to the wedding tonight...you
don't?...yeah I'll pick you up later
tonight...me too!...bye! (he hangs up and
smiles, walking over to his computer)*

SCOTT

*EVERYDAY IS A STORY
READY TO BECOME THE PAST
EVERYDAY IS A MOMENT
THAT MIGHT JUST HER LAST*

THE SUBWAY: A MUSICAL

PATRICK

THE FUTURE'S LOOKING BRIGHTER

AMY

AT LEAST IT'S BRIGHTER NOW

PATRICK

ALL I HAVE TO DO IS MARRY

AMY

I MAKE ONE LAST VOW

CASEY

EVERYDAY IS A STORY

SCOTT

EVERYDAY IS A CHANGE

CASEY, SCOTT

IT'S TIME TO TURN THE PAGE

SCOTT, AMY, CASEY, PATRICK

THE SUBWAY CHANGED THE GAME
AND NOW MY LIFE WILL NEVER BE THE SAME

PATRICK

EXPOSED MY PLOT

CASEY

TOOK MY LOVE

AMY

SAVED MY LIFE

SCOTT

BROUGHT ME ABOVE

NOW THE WORLD WILL TURN
NOW THAT I'M GONE

SCOTT, AMY, CASEY, PATRICK

AND THE TRAIN
WILL KEEP
ROLLING
ON

(CASEY sits down behind his computer and starts
typing.)

CASEY

(typing) The Subway. By Casey Hughes.

scene VII - "let's walk"

(As "The Train Keeps Rolling On" ends, SCOTT departs from the subway, CASEY writes, and PATRICK walks in on AMY. AMY turns around, shocked, she tries to hide herself by going behind a curtain.)

AMY

Patrick! You're not meant to...

PATRICK

I couldn't resist not seeing you!

AMY

(teasingly) You're so flattering!

PATRICK

One kiss?

AMY

Try to control yourself for an hour. It's tradition.

PATRICK

C'mon baby, just one kiss before the wedding?

(AMY comes out from behind the dressing curtain and goes to PATRICK and kisses him.)

PATRICK

That's what I'm talking about!

AMY

(smiling) Now go before someone sees you!

PATRICK

(jokingly) Yes, my beautiful bride!

(PATRICK walks outside of the room, and see SCOTT being forced towards AMY's room by MATT and PETER.)

SCOTT

(trying to break free) Let go of me!

THE SUBWAY: A MUSICAL

PETER

Look who we finally found - back on his compartment like we thought he'd be hiding.

DOUG

Sounds like he's STILL in love with your fiancé, Boss.

SCOTT

(*appalled*) They work for you?

PATRICK

Everyone works for me in New York City - including the underbelly of it.

SCOTT

But, they killed Amanda!

PATRICK

That reporter woman? She tried to expose my father for insider trading - her altruism caused her demise.

PETER

It was messy...

PATRICK

Too messy. (*looking to MATT and PETER*) You got to learn your place, Scott. New York City is on the fast track and you are falling behind. (*pause*) How about this Scott? I'll make another investment in you. If you leave here and get out of Amy's life then I can hook you up with a good job working for me. You'll be on your way in no time.

SCOTT

(*struggling to get let free*) I would never work for someone like you.

PATRICK

(*chuckles*) God, When will you learn to quit fighting! You have to play the game, we all have to. If you are given a chance to cheat

THE SUBWAY: A MUSICAL

the system take it. Ethics and capitalism don't mix.

SCOTT

You don't deserve Amy, and I won't let you hurt her...

PATRICK

And you honestly think you can stop me? Before tonight is over, I will be one of the most powerful man in New York. This isn't some fairytale with heroes and villains. There are just winners and losers. (pause) I'm going to teach you a lesson here - when you have power like mine, you don't often lose.

(PATRICK rolls up the sleeves of his tux, and he walks towards SCOTT. SCOTT struggles to get free from MATT and PETER, but he can't. PATRICK punches SCOTT in the gut, and SCOTT falls to the ground. PETER kicks him to the ground.)

PATRICK

(to PETER) Pick him back up.

(PETER pulls SCOTT back up to his feet and holds him with MATT.)

SCOTT

(yells) AMY!

(PATRICK punches SCOTT again and holds his hand up to SCOTT's mouth. AMY hears her name, and she walks to the door and listens to what's going on outside.)

AMY

Is everything okay...Patrick?

(SCOTT tries to speak, but PATRICK hands forbid him to. PATRICK gets MATT to hold his mouth, and then he walks to AMY's door.)

THE SUBWAY: A MUSICAL

PATRICK

Yeah, baby, everything is okay. The boys and I are just trying to take care of a bum trying to sneak into the wedding. Don't worry.

AMY

Well maybe I should..

(AMY goes to reaches for the doorknob, but PATRICK holds it and pushes against the door.)

PATRICK

Stay inside, baby.

AMY

Patrick...what are you doing..

PATRICK

Well it...uh...well you know it's bad luck to see each other before the wedding..

(AMY laughs, and then she goes to sit back down. PATRICK motions for MATT to come hold the door. MATT trades places with PATRICK; PATRICK walks over to SCOTT and whispers into his ear.)

PATRICK

Leave now, and never come back into our lives.

(PATRICK punches SCOTT one last time, and SCOTT falls to the ground, this time, sprawled and lying down for a while. PATRICK, MATT, and PETER have a good laugh.)

Get him out of here quickly.

(SCOTT looks up at PATRICK. With all the strength that he has left within him, he gets to his feet, and he glares at PATRICK.)

SCOTT

I won't let you do this to Amy..

THE SUBWAY: A MUSICAL

PATRICK

God, quit trying to be a savior! You can't win here!

SCOTT

We'll see about that...

(SCOTT runs at PATRICK and tackles him to the ground. Music plays as SCOTT and PATRICK fights. MATT and PETER go after SCOTT eventually, but SCOTT punches MATT. After the three continue to fight some more, SCOTT eventually loses and DOUG and PETER hold him up again. PATRICK feels his nose, which is bleeding, and glares at SCOTT.)

PATRICK

Let's end this. Matt! *(MATT reaches for a gun in his pocket and holds it to SCOTT's head. SCOTT shivers and continues to struggle, this time being afraid.)* I could kill you right now, and no one would care. I'm the winner, you lose! It's time you realize that!

(At this time, AMY walks out of her room and into the hallway where all the commotion had been occurring. She quickly looks at the scene, and then to SCOTT.)

AMY

(shocked) Scott? *(to PATRICK)* What's going on here? What are you doing?

PATRICK

Scott was trying to get to you again, baby. Probably trying to hurt you again. Luckily my boys stopped him just in time, and we were just escorting him out of here...

AMY

With a gun! He is a person, stop hurting him.

SCOTT

He's lying to you, Amy!

THE SUBWAY: A MUSICAL

PATRICK

Shut him up! (*MATT punches SCOTT*)

AMY

I said don't hurt him!

PATRICK

Baby, he was trying to hurt you!

AMY

You don't even know that. Patrick please.

(AMY rushes to SCOTT on the ground.)

PATRICK

You're right, I don't know that for sure, but what I do know is that he hurt you once and he would probably do that again.

SCOTT

(weak, almost to tears) It's all a lie, Amy...you have to believe me...he cheated on...

PATRICK

If you don't stop lying to my girl, I swear (*PATRICK walks towards SCOTT ready to punch. AMY stands up between them*)

AMY

(yells) Stop! *(to MATT and PETER)* You two can leave. *(they hesitate)* Now. *(DOUG and PETER throw SCOTT all the way to the ground, and they leave. AMY picks Scott up to his feet, and looks into his eyes)*
Please, Scott, leave too.

SCOTT

(crying) You don't mean that...he's lying to you...

AMY

Look I can't remember anything about what happened that night. All I remember is seeing you and then I was gone. It's his word against yours...and I trust Patrick.

THE SUBWAY: A MUSICAL

(AMY moves to hold onto PATRICK's arm. SCOTT scans the scene, knowing for sure that he will not be able to convince AMY.)

SCOTT

Amy...I love...

PATRICK

Leave already, will you?

AMY

Please, Scott.

(SCOTT, defeated, begins to slowly walk away. PATRICK and AMY walk the opposite direction, but SCOTT starts to sing "**THIS IS LOVE (REPRISE)**" which pauses AMY's feet. [Cue Track 29 - "This Is Love (reprise)"])

SCOTT

IT FELT LIKE FLYING THROUGH AIR
WHEN THE MOONLIGHT SHIMMERED OFF YOUR HAIR
AND WHEN YOU TOUCHED ME WITH YOUR SKIN
I KNEW WITHIN
THERE WAS NO DENYING

(SCOTT turns around to look at her.)

IT WAS LOVE...

(AMY turns around quickly, as if remembering something. SCOTT stares into her eyes. Dejected, he begins to walk away, until this time, AMY begins to sing.)

AMY

I KNOW IT'S TRUE
BECAUSE LOVE IS EVERYTHING
I FEEL
FOR YOU

(AMY remembers the song they sang to each other the night in Central Park.)

THE SUBWAY: A MUSICAL

AMY

Scott I, I remember...we were in Central Park and you told me you had loved me and I had never felt the way I did about anyone before!

PATRICK

(hearing this) You told him you loved him? How could you say...

(AMY turns around and looks at PATRICK. She remembers everything, including PATRICK's affair.)

AMY

And...you cheated on me that night! *(AMY is taken back, and she looks down only to pick her head right back up and glare at him)* And then you lied to me about it! You threw Scott under the bus and told me that he drugged me! Melanie was right, you are pure evil!

SCOTT

You told her I drugged her?!

PATRICK

Okay, so I screwed up, but baby, it was one accident I was scared about getting married.

AMY

Well maybe you should've told that to the girls you were screwing when you proposed to me.

PATRICK

Baby, look, we can work...we can get through this...baby.

AMY

(AMY slaps PATRICK across his face) For the love of God, Patrick, quit calling me baby!

(PATRICK is taken back. He looks at AMY and SCOTT, who, at this point, are holding hands.)

THE SUBWAY: A MUSICAL

PATRICK

Are you really picking him over me? I have money! How are you going to pay any of your medical bills?

AMY

I would rather die than be with you. It's over, Patrick.

PATRICK

Amy please, I love you.

AMY

I don't love you...not anymore.

PATRICK

(threatening) Have fun living on the subway. *(PATRICK exits)*

SCOTT

It's not as bad as people think.

(AMY and SCOTT grabs hands, and sing to each other)

SCOTT

*I KNOW IT'S TRUE
BECAUSE LOVE IS EVERYTHING

EVERYTHING*

AMY

YES, LOVE IS

SCOTT, AMY

*BECAUSE LOVE IS EVERYTHING
I FEEL
FOR YOU!*

SCOTT

I knew you could not have forgotten.

AMY

(smiling, but then getting serious) I'm so sorry, Scott. For everything.

THE SUBWAY: A MUSICAL

SCOTT

It's okay. Everything's okay now.

AMY

Did he tell you about my...

SCOTT

I know. But it doesn't change anything.

FOREVER

I WILL LOVE YOU FOREVER

WILL YOU STICK WITH ME?

AMY

I will

SCOTT

You will?

AMY

Of course.

SCOTT, AMY

THEN WE'LL SEE

WE WILL BE

IN LOVE FOREVER

(An instrumental version of "Engagement Plans" plays as SCOTT and AMY kiss each other. The moment is ruined as CASEY comes walking down the hall with MELANIE.)

MELANIE

Good evening stranger! Reporting on the news?

CASEY

I think the only news here is you miss.

MELANIE

(sultry) Let's make it a headline.

(CASEY and MELANIE run into SCOTT and AMY kissing.)

CASEY, MELANIE

Woah!

THE SUBWAY: A MUSICAL

CASEY

(running to SCOTT's side quickly)
Um...Scott...I forgot to tell you that you can't really go kissing the bride before she marries another man!

AMY

(turning around) Patrick and I aren't getting married anymore.

MELANIE

(humorously) Really? Finally took my advice, I see.

CASEY

Are you serious? *(jokingly)* Well... I guess I have no wedding story to cover tonight then.

MELANIE

(to AMY) What happened to Patrick?

AMY

He found something money and looks couldn't get him.

MELANIE

It's about time he was declined!

CASEY

Well, ladies, since this party seems to be a bust, how about we head out?

MELANIE

(overly flirtatious) Sounds like a great plan, Casey.

SCOTT

(to AMY) Are you feeling up for it?

AMY

(smiling) Of course! My new life starts today.

THE SUBWAY: A MUSICAL

(They begin to exit.)

SCOTT

Just...one thing before we go...

CASEY

What's up?

SCOTT

Let's walk.

(Blackout.)

THE SUBWAY: A MUSICAL

scene VII - "everyday is a story."

(The wedding hall set piece is removed and replaced by the subway set as "EVERYDAY (FINALE)" begins. [Cue Track 30 - "Everyday (finale)"]. The ENSEMBLE quickly arrives on the subway as the lights come on. Everyone is holding newspapers in front of their faces - the headlines reading "The Subway Man: Revealed. By: Casey Hughes." As each new person sings, their newspapers come down.)

MAN 1

IT SAYS HE LIVED DOWN HERE FOR TWENTY-FIVE YEARS

MAN 2

HE WAS AFRAID OF THE CITY

WOMAN 3

BUT HE CONQUERED HIS FEARS

ENSEMBLE

*EVERYDAY
WE RIDE THIS SUBWAY
AND HE'S NO LONGER HERE*

(Suddenly, it is revealed to the audience that CASEY is one of the passengers on the train as he lowers his paper down. MELANIE also lowers her paper. They stand up, as it is their stop, holding hands.)

MELANIE

Casey this story is going to win you the Pulitzer!

CASEY

(jokingly) I don't know, my Doggie Pow-Wow story still looks like it's in the running. (pointing his paper upwards) This one's for you Amanda.

(CASEY and MELANIE take their exit with other ENSEMBLE members.)

ENSEMBLE

*EVERYDAY HE RODE THIS SUBWAY
EVERYDAY HE LIVED APART*

THE SUBWAY: A MUSICAL

NOW THAT HE IS OFF OF THIS TRAIN
HIS NEW LIFE CAN FINALLY START

(PATRICK now lowers his paper. The subway stops again,
and people begin to disembark. He moves towards the
exit until a homeless man trying to sell newspapers
approaches.)

HOMELESS MAN

(chanting, holding paper) Ogden Enterprises
corrupted - loses fortune! (to PATRICK)
Spare some change?

PATRICK

(angry and scared of the man) Get away from
me!

(PATRICK exits off the subway.)

ENSEMBLE

EVERYDAY
WE RIDE THIS SUBWAY
A LIFE IS REARRANGED
EVERYDAY
IS A STORY
EVERYDAY
IS A CHANGE

(SCOTT and AMY then lower their papers and are
revealed to the audience.)

SCOTT

MY LIFE WAS AN ILLNESS
CAUGHT IN ALL OF THE STILLNESS

AMY

MY LIFE WAS A GUESS
FILLED WITH TOO MUCH DISTRESS

SCOTT

NOW FINDING YOU

AMY

AND FINDING YOU

AMY, SCOTT

THE SUBWAY: A MUSICAL

OUR LIVES BECAME BLESSED

(AMANDA enters the subway behind AMY and SCOTT and stays there for the end of the show. She is the one who helped SCOTT disembark, and is the spark that started his story, and deserves to be there in spirit.)

ALL

THERE ISN'T ANOTHER WAY
GOD PLANNED THIS TO BE YOUR DAY
AND YOU MUST LEARN TO LOVE
TO LOVE BEFORE YOU DIE

MEN

EVERYDAY IS A MOMENT
READY TO BECOME THE PAST
EVERYDAY IS A MOMENT
THAT MIGHT JUST BE YOUR LAST
EVERYDAY IS A STORY
EVERYDAY IS A CHANGE
EVERYDAY IS A STORY
EVERYDAY IS A CHANGE

WOMEN

THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY
THERE ISN'T ANOTHER WAY

AMY

MY LIFE WAS UNSURE
TILL I FOUND MY CURE

SCOTT

MY LIFE WAS UNKNOWN
NOW I'M NO LONGER ALONE

(The subway stops one last time, people begin to disembark. AMY walks towards the door, but SCOTT stays behind. He gives the dollar that PATRICK gave to him in the beginning of the show - the one that PATRICK requested he doing something to his life with - gives it to the HOMELESS MAN, and stares looking around the subway compartment.)

AMY

You ready Scott.

SCOTT

Of course. This is my stop.

THE SUBWAY: A MUSICAL

(SCOTT and AMY exit the subway, and the whole ENSEMBLE comes out on stage.)

ALL

THERE ISN'T ANOTHER WAY!

(Blackout. End of Act Two.)

THE SUBWAY: A MUSICAL

curtain call - "up there's where we will be"

(All major characters exit, as the "BOWS" begin. The subway set stays on stage as well as the ensemble. Generally for the bows of The Subway: A Musical, the following order would take place of people disembarking the subway: ENSEMBLE WOMEN, ENSEMBLE MEN, TEENAGED COUPLE, THUGS (DOUG, PETER, MATT), MELANIE, CASEY, PATRICK, AMANDA, AMY, SCOTT. After the COMPANY has bowed and respectfully thanked the orchestrations and crew, they begin to sing:)

ALL

UP THERE'S WHERE WE WILL
WE'LL SEEK OUT THE THRILL
UP THERE'S WHERE WE WILL BE

(The "BOWS" ends. The COMPANY takes one last bow together - if the audience is hopefully on their feet - they bow again!!! "CLOSING" music begins, and the grand drape closes. End of the show.)