

JACK

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By

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## CAST OF CHARACTERS

- JACK: A scrawny but tough appearing young man in his late teens to early twenties, generally dirty and scruffy showing his wear at all times, dark and tan.
- ROBERT: A heavysset individual who is always sweaty in his 30s-40s, any ethnicity.
- LESLIE: A young shiny girl between ages 3-6.
- PARENTS: A Young conservative couple in their 20s-30s, reminiscent of the Donna Reed parent figures.
- GANG MEMBERS: Male Characters, rough and tumble teens any ethnicity in leather and jeans
- HOLLY: A young woman in her early to late 20s, luminescent with a 50's Diner feel and has a slight southern drawl. Preferably blonde.
- JENNY: A city girl, in her 20s, more modern and streetwise than Holly.
- SAM: A rough crass hard and skeezy character, whose speech betrays his low-class education, played by a man in his 40's
- RUBY: A doe-eyed, dark-haired character played by a girl in her late teens to early 20s, preferably with auburn/brunette hair
- MRS.GRONOWSKI: A thin and petite elderly lady with a blunt European or Jewish type accent and speaking style around age 60.
- ERIC: A tall prince-charming type, can be played by any ethnicity.

SCENE

A lonely street

TIME

The present

ACT 1Scene 1

SETTING: JACK is standing alone on a dark street under a lone lamplight. Trash is scattered on the ground around him, and there is no sign of any shelter nearby. There is nothing and no one else around but him.

AT RISE: JACK is wearing torn and unkempt clothing and cradling a hobo bag and stick over his shoulder. He looks out and starts talking.

JACK

I was the ugliest of my 6 brothers and sisters. The only good thing my mom gave me...

(Looking down with a long pause)

...no one could see but me. Needless to say, I was a bit angry, miffed or whatever you want to call it. My brothers and sisters found their way in the world, 'cause well, they were wanted. But me, no one liked me. Hey, that didn't stop me from trying.

(Walks stage right, while dim lights come up on ROBERT standing against a wall and JACK stands next to him and leans back on the wall too. He starts speaking to the audience again.)

I took to the streets early. It was different in the beginning. I was hopeful and energetic and trusting. I thought if I could be away from those halos of goodness, I might stand a chance. And I was pretty lucky or so I thought when I met Robert. I just didn't have a clue what I was getting myself into.

ROBERT

Hey there little guy. What are you doing here? You look like you're lost. Why don't you come with me? The streets is no place for you.

JACK

I was wary, but then he did this...

(ROBERT reaches down and musses JACK'S hair  
and smiles. Jack turns to Robert and says)

OK. You won't regret it, I promise.

(Both walk offstage)

(CURTAIN)

(END OF SCENE)

Scene 2

SETTING: An empty studio apartment, an unkempt bed is in front of a small standard window. Next to it a red door. Stage left of the door is a small kitchen and dining area. And Stage right is a small living room.

AT RISE: ROBERT comes in the red door and looks back facing through the door. He puts his hands on his thighs and leans forward with a worried look on his face.

(O.S. a sound of fighting and a scuffle)

ROBERT  
(Gets up again and yells out through the door.)  
Jack! Jack! What the fuck...? Are you trying to get me kicked out?

JACK  
(Coming in behind ROBERT through the door)  
You saw. Those two big guys were sniffing around and I just wanted them to know I wasn't messing around.

ROBERT  
The woman across the street filed a complaint last week. She watched the whole thing through her window. It was fucking 6:30 in the morning. You know, you are really nice and then you just have to go and flip. Dr. Jekyll, man! What is your problem? Man, I thought it would be nice to have company, but fuck, every time I leave the house my fucking palms sweat, because I know you'll get into some kind of trouble.

JACK  
I was just trying to help.

(Jumps into the bed and cries a little, falls asleep and then some time later wakes up)

ROBERT

Come on Jack, let's go for a ride.

JACK

Fine. Where are we going?

ROBERT

Just for a ride. Let's go.

(Both walk O.S. and come back in a car prop with JACK leaning his head out the passenger window)

JACK

Where are we going? This is taking forever. It's getting dark.

(JACK dozes off. After some time, ROBERT parks the car, gets out walks around and opens the door from the outside and JACK nearly falls out of the car.)

ROBERT

Come on, I want to show you something.

JACK

Oh man, I really had to pee. Finally.

(JACK jumps out of the car and stands in front of a tree, back to the audience, he hurriedly zips up when he hears a car door shutting and the engine turning on.)

Hey, where are you going? Robert!

ROBERT

You'll be okay.

JACK

Hey, don't leave me here. It's dark, man. We're in the middle of the woods.

(Now running frantically around the car as ROBERT backs up and turns)

I don't even know where I am. Robert. Robert!

(JACK chases after the car, not

noticing he is running into the street and oncoming traffic. He gets lightly vaulted to the side of the street when a car screeches to a halt just a little late. The car stops only for a moment, then takes off again, leaving JACK laying on the ground for a beat. He finally gets up unsteadily, and is limping. He goes to the back of the tree and takes out the hobo stick and bag and starts speaking to the audience again.)

And just like that he was gone. Never saw him again. I guess I could've tried to find my way back. But even though I was little, I had *some* pride. I guess it could have been worse, looking back. Maybe I should have tried to find my way back. Pride was no price compared to what I was about to sell myself for.

(Walks back into the street without looking and another car screeches to a halt and almost hits him. JACK kicks the fender.

Hey, watch it!

(Strolls slowly O.S. whistling)

(CURTAIN)

(END OF SCENE)

Scene 3

SETTING: A white picket fence in front of a yard and a house with porch steps in the background. A little girl is playing inside the yard.

AT RISE: JACK is walking stage right to stage left outside the picket fence, still whistling.

JACK

Just wait kid, you're cute now, but ya cause one ounce of trouble and you're out of there.

LESLIE

(Runs up closer to the fence and speaks in a sing-song voice)

Hi.

(Getting dangerously close, reaching her hand over the fence)

JACK

Get away kid.

(Scowls at her, and at the same Time, the little girl's PARENTS appear from the porch steps)

PARENTS

Leslie! Come away from there.

(They run anxiously up from behind, scoop her into their arms and take her back into the protection of the house, all the while eyeing JACK warily.)

(BLACKOUT)

(END OF SCENE)

Scene 4

SETTING: An alleyway outside a diner entrance. Trash cans and lone lamplight to stage right

AT RISE: JACK is crouching in a dark corner by the trash cans out of sight. A restaurant man comes out and dumps a few bags of trash. As soon as he goes inside, Jack scrounges through the trash and in between mouthfuls, Jack talks to audience again.

JACK

You wonder how I survived. Well, it's amazing what people don't eat. I mean, I can't believe how much good food gets thrown away, completely uneaten. Yeah, I survive just fine from that respect. My legs get tired though. Hunger is not the real problem for a young street comber.

(GANG MEMBERS 1&2 walk up and circle Jack. JACK turns now and faces them.)

GANG MEMBER 1

Look what we got here. This is our turf. Get lost.

JACK

Nobody tells me where I can sit. I don't care how big you are or how many of you there are. You want to fight? I'm ready. I was born ready. Hell, I live for fights.

GANG MEMBER 2

You really want a beating, don't you fool?

(They jump him, and JACK comes out of the melee with a bloody nose and limping.)

JACK

That's all you got, come at me again. This time you better kill me.

(GANG MEMBERS 1 & 2 jump JACK again...one starts to pee on him until they break back off

suddenly with a jolt.)

GANG MEMBER 1

Owww..., he fuckin' bit me. He's crazy.

(Grabs his arm...)

I'm going to rip you in half. You've got a death wish.

JACK

You promise? I got a taste for your blood now.

(Suddenly sirens sound from O.S., the gang members stop and start to run off, calling behind them.)

GANG MEMBER 2

Let's go. You better not be here when we get back.

JACK

Well, you best not come back then!

(Grabs his hobo stick & bag again and shakes himself off, talking to the audience again.)

See, street survival is all about how you talk, how you walk, and well attitude. I've grown a bit, and I'm not a baby anymore.

(Puffs himself up a bit in the chest, then looks down a bit sheepishly.)

I'm not quite an adult, but I've been out here long enough to know what's what. Yeah, they beat me up, but they weren't going to put me down. They knew they couldn't. I have too much spirit. They wouldn't get any satisfaction from laying me out, 'cause that look of fear, of terror they love seeing...the one that gives them a sense of power...Well, they aren't going to find it on my face. But, enough said, I am going to try to get some sleep now.

(Lays back down behind the garbage cans in a dark hidden spot, only his feet sticking out. At the same time HOLLY exits the diner exuberantly, but suddenly notices the feet sticking out in the alleyway, and slowly and cautiously approaches and hovers around and steps over and about these

legs floating in the darkness.)

HOLLY

They just can't leave a poor thing alone, can they?

(JENNY exits the diner following Holly, and observes her stalled in the alleyway.)

JENNY

Why don't you just leave it alone, Holly?

(Sighs and waits a minute.)

You can't help yourself, can you? Well, I suppose neither can they.

HOLLY

Well, ain't it hard enough? Being out here in this cold, all alone? They just can't let him be. I mean look at him, he's just a little thing.

JENNY

Oh, I know where this is going? Why can't you just be like everyone else Holly?

HOLLY

Well, it seems like the job of the heartless is already well and filled up. I guess somebody's got to do the hard work of being nice. Besides, Jenny, would you still love me if I was just like everyone else?

JENNY

I suppose I wouldn't. But...I am not getting close. I will be over here in case you need me.

(Holly, jumps up and goes back into the diner, leaving Jenny standing out by the entrance. She comes back, holding a container and slowly approaches JACK. She slowly prods his leg with her foot.)

HOLLY

Oh, honey, look at you. Aren't you a sight?

JACK

Geez, lady. Get away from me.  
(He scowls his usual

deep throated scowl, but  
HOLLY doesn't back up even  
when JENNY jumps a foot back  
herself.)

Aren't you scared of me, lady?

HOLLY

I suppose I should be scared. But you are such a little  
thing. I can't help it. I'm a sucker for a hard luck  
case. You don't bite, do you?

JACK

Only someone dumb enough to threaten me.

HOLLY

Well, I'm either dumb or I'm not trying to threaten you  
hon. You want some chicken salad, honey? Best in the  
world, made it myself. You look a bit hungry too. For  
something fresh, I mean. Why don't you let me clean you  
up?

(She takes JACK's hand, and  
holding the container of  
chicken salad in the other  
hand, leads JACK with his hobo  
stick Offstage, turning to  
JENNY as she walks off.)

I'm okay Jenny! Goodnight, I'll see you soon.

(JENNY walks offstage in  
the other direction)

(CURTAINS)

(END OF ACT)

ACT 2Scene 1

SETTING: A New York-style loft apartment. A bed and window fill most of the backdrop. It is bright and sunny, with a small shiny kitchen and dining table.

AT RISE: JACK runs and jumps in the bed sprawling out with a stupid grin on his face. He hurls his hobo stick into the corner. JENNY is walking around the kitchen with an apron on humming to herself.

JACK

Boy, did we have a time of it, Holly & I. She had a one bedroom apartment right in the nice part of town.

(Holly takes off her apron, walks over to the bed, takes off her slippers and lays onto the bed next to JACK. JACK snuggles up to her.)

We shared lazy mornings in bed. I never smelled sheets like that, like the sun laid its' head down right there in that very room every day. Her hand on my belly. I guess you could say she was my first crush, even if she didn't know it.

(Holly gets up again and goes to the kitchen, and gets a bowl of something from the counter, keeps preparing things)

Chicken salad for lunch every other day. She sure could cook, that Holly.

(HOLLY comes back over to the bed holding the bowl of chicken salad and a fork and sits next to JACK.

He sits up next to her. She  
takes a piece of chicken out  
and drops it into his mouth.  
She wipes her hand on a  
Napkin while she looks  
over at him lovingly)

It was amazing and when she looked at me, it was like she  
could see past all the ugly scruff. She truly thought I  
was downright handsome.

(HOLLY runs her free hand  
through JACK's hair. He closes  
his eyes as he savors the  
moment.)

It was a brief, beautiful time in my life. Then one day..

(BLACKOUT)

(END OF SCENE)

Scene 2

SETTING: A Park and Park Bench

AT RISE: JACK is sitting on the bench next to HOLLY. A charmingly dressed ERIC is standing off at the far side of the stage. HOLLY spies the man.

HOLLY  
Wait here just a second, Jack. I want to say hi to someone.  
(HOLLY gets up and starts in the direction of the man, but Jack grabs her skirt and pulls her back.)

JACK  
Holly, come back. Where are you going?

HOLLY  
Don't be jealous, it's just an old friend. I'll only just be a minute.

(HOLLY starts off, but then stops, turns back and walks back towards JACK. Jack smugly turns toward the audience.)

JACK  
See, she's coming back.

HOLLY  
Ooh, silly me, I almost forgot my phone.

(She leans down and picks up a phone that was laying next to JACK, and turns back around walking off as JACK's jaw drops. HOLLY and ERIC start leaning into deep flirty discussion that no one else can hear, beside the occasional laugh and giggle.)

JACK

Well, the minute turned long. I was sitting on that bench for a long while.

(SAM walks up behind JACK stealthily)

And just when I got fed up, I felt a bag go over my head.

(SAM throws the bag over JACK's head)

(CURTAINS)

(END OF SCENE)

Scene 3

SETTING: A warehouse with three large cages inside.

AT RISE: JACK is asleep in one cage and SAM is sitting on a bench outside the cage, biting his fingernails. JACK comes to and immediately starts rattling the cage bars.

JACK

Let me out of here please! I didn't do anything!

SAM

(SAM gets up and walks toward the cage bars)  
Feisty one, aren't you? You know, I've gotten pretty good at picking up your kind. You think no one is going to notice. But I can smell your type from a mile off.

JACK

Seriously, let me out of here.

SAM

You think anyone is going to come looking for you? Oh, that golden-haired darling that left you all alone in that park. You think she's going to be looking for you? She came back for her phone, you dumbass. She left you there like a piece of trash. No old boy, I wouldn't bet on it. But I'm only trying to help you out though.

(SAM comes in real close to the bars and talks sweetly)

There are plenty of people out there who will treat you like gold. Best believe it. And I'm going to find one for you. And these folks will pay the price of gold to have you too.

(The sound of footsteps from O.S. SAM scurries offstage excitedly and returns with a short stuffily dressed woman, MS. GRONOWSKI, following behind)

Ahh, Ms. Gronowski, thanks for coming by.

MS. GRONOWSKI

Sam, I'll have you know that there is a lot of demand for nice young bucks. You have one, you say, because they'll pay a pretty penny for one.

SAM

Yes, Yes, Just in this room right here on the far side.

Ms. GRONOWSKI

Well, let's have a look.

(She walks up to the cage,  
looks at JACK and  
when she gets close enough,  
JACK lunges at her and  
MS. GRONOWSKI nearly falls  
over and stumbles backwards.)

Sam, I can't bring that to my clients. Tsk, he's hearty enough and he's older than you said, but I could sell a bit old despite everyone wanting the youngest possible.

(Sighs heavily)

That attitude though, he's not worth a penny. My reputation is at stake, and he would ruin it. My clients would never be satisfied with him. You call me when you get one that's in better spirits.

SAM

Ms. Gronowski, surely I'll be calling you real soon.

(Closing the door behind her  
then turns fast on his heels  
and starts screaming at JACK)

You dumb fuck! You don't know what you just did!

(SAM opens the cage door and goes in and starts kicking and stomping on JACK)

(BLACKOUT)

(END OF SCENE)

Scene 4

SETTING: Same warehouse with three large cages inside.

AT RISE: JACK is sitting alone in the cage now. He gets up and walks up to the cage bars talking to the audience.

JACK

Yeah, that was life for a while. Sam had a temper, especially when he was drunk. He wore this old cop uniform, but it was clear as day he wasn't any kind of cop.

(SAM walks through in an unkempt cop uniform and back offstage)

When I didn't provoke him, he still wailed on me. And he may have been Irish, but he couldn't hold his drink. I dreaded when he came back smelling of peanuts and saliva.

(SAM walks back through, this time walking unsteadily and obviously drunk, he feigns a punch at JACK before disappearing offstage again)

He kept me locked up day and night. A couple times I went to the bathroom, right there on the floor just to piss him off.

(SAM comes in again with a plate of food, opens the cage door, and starts to put it down, and squints down at the floor and scowls tossing the food onto the ground and proceeds to go after Jack and beat down on him a few times more, then leaves again. JACK gets up wincing and grabbing at his sides. He comes back slowly to the bars to talk more to the audience)

Of course, I paid dearly for it though. And, I wasn't the only one. I saw him bring back a lot of runaways. He'd clean them up real nice and give em some ice cream. Then he'd sell them off to the highest bidder. Who knows where they would end up. I'd like to think they

were nice homes, yet something inside me told me that people from nice homes didn't come to places where people like Sam lived. Maybe at least they were better than the places they had been before. He never let us play together though. I think he was afraid I would maul them. Sam hated me. Couldn't blame him either. Nobody wanted me. They could see it in me. I was trouble. And didn't nobody want no noise and no trouble. Every time Sam set down a plate in front of me, I felt it heaped with more resentment and anger each passing day.

(SAM walks in again with another plate and opens the door, looking with steel eyes at JACK. JACK shudders into a corner. Comes back to the bars when SAM is gone back offstage)

I had to get out of there. I was thinking about it one day when I was wacking off.

(JACK turns his back to the audience and cranes his neck back around)

I mean, that's inevitably when I did my best thinking, but one day Sam walked in. He didn't blush, in fact he just kept watching.

(SAM walks in and sees JACK, and a big grin comes over his face. JACK finishes with some jerks, then turns back around)

I mean, it was weird. But it wouldn't have been the first time, mind you. I had that effect on people. They just couldn't believe their eyes. Yeah, I'm a grower, not a...

SAM

Show me the money, Jack! You've been holding out on me. I was just thinking about what in the world I was going to do with you, but I knew there was some reason I kept you around. Good with the girls, aren't you? Well, you are going to make me a pretty penny yet. Yes, you will.

(SAM walks offstage, leaving JACK hanging onto the bars of his cage.)

(CURTAINS)

(END OF ACT)

ACT 3Scene 1

SETTING: Back in the warehouse with three large cages inside.

AT RISE: JACK is sitting hunched over in a corner, head between his legs.

SAM

(Enters the warehouse, but this time he is not alone, behind him he drags RUBY who is tied up.)  
 Jack, this is Ruby. You guys make friendly now.  
 (He removes the ropes and chains from RUBY and pushes her into the same cage with JACK)

I'll be right outside.

(JACK gets up now and stands very calmly to the edge of the cage. RUBY backs up to the opposite side and wrings her hands. They remain quiet until SAM leaves the main room.)

JACK

He said he was going to give you a place to stay, right? Well, he didn't lie about that. Just probably over embellished on the star quality of the place, I bet. Welcome, in any case. Why did you run away from home?

RUBY

I didn't. Run away, I mean. They, well, they left me all alone and didn't tell me where they were going. I mean for a long time. It was like more than a week I think. I mean, did your parents do that to you?

JACK

My parents? Oh, my parents? Something like that you could say.

(Turns abashedly away)

...it doesn't really matter. I ran away too.

(SAM comes back in with a plate of food)

SAM

Here, eat something. You need to get your strength up.  
And don't you hurt her Jack, or you'll regret it.

(Opens the door and slides  
a plate of food in closer  
to RUBY. Then closes it back  
again, and saunters out of  
the warehouse.)

RUBY

(Turns to JACK slightly scared)  
Are you going to hurt me?

JACK

Nah, the way I figure it, the job of the heartless is plain  
filled up right now. Another time. Here, you can eat mine  
too.

(JACK pushes his bowl toward  
RUBY on the floor)

RUBY

(Pushes both plates back over by JACK, then  
sits down on the floor next to him.)  
I figure there's enough here for us both.

(JACK sits down next to her.  
While they are eating, Ruby  
leans her head on JACK's  
shoulder.)

(CURTAINS)

(END OF SCENE)

Scene 2

SETTING: Same warehouse with three large cages inside.

AT RISE: JACK and RUBY are sitting on the floor. JACK gets up and comes to the cage bars. Starts talking to the audience.

JACK

It's strange, all my plans of escape suddenly vanished. I mean, imagine, sitting in the same 4x4 square every day, just leaving to take a piss and then back in you go. I mean, you would never think you could find joy in that, would you? It's just that, I started feeling things, you know?

(Slightly embarrassed, running his hand through his hair, looks back at RUBY, then turns back to the audience.)

I mean Ruby, she was so sweet. With that long, red brown hair and her big auburn eyes. And every night she lay on me to sleep and for the first time, I felt I had the whole world at my feet. And one night, I felt her rubbing up against me and I was a cad. I couldn't help myself, even when I could feel Sam's eyes on us.

(SAM peeks through the doorway with a grin on his face then disappears again.)

I thought he would stop me, but he didn't it. It wouldn't have mattered much though. She had me. Oh, man. Wild horses, you know? Only I was too dumb to know what Sam was up to.

(Sighs, does a spin and faces the audience again)

I had to rethink this. I couldn't leave Ruby there. She was too innocent and who knows what Sam had in store for her. It was going to be hard to get Ruby out of there. And there was no way I could get both of us out without someone getting hurt. I needed to just be patient, not my strong suit. I had a headache too. One of my teeth were killing me and there was nothing I could do about it.

(JACK puts his finger in the back side of his mouth and winces)

SAM

(Walks into the warehouse)

exuberantly.)  
You did the deed old boy...good job! So easy to predict,  
young creatures like yourself. You'd fuck anything with  
legs.

(Laughs out loud)  
Well, you made Sam proud. We'll find out soon enough if  
you are my golden boy.

(CURTAINS)

(END OF SCENE)

Scene 3

SETTING: Same warehouse with three large cages inside.

AT RISE: JACK and RUBY are sitting on the floor. SAM and MS. GRONOWSKI enter the warehouse mid conversation.

MS. GRONOWSKI

Let me see her Sam. But get him out of there first. I won't deal with his kind.

(SAM grabs JACK by the neck and drags him out of the cage leaving RUBY by herself and MS. GRONOWSKI enters. When RUBY stands up, it's clear her tummy is round and pregnant. JACK struggles but SAM has a good hold on him.)

Well, Sam, she is a pretty little thing, isn't she? Right, yes, she is. Sam, you've got something now...that I want. This is what I am going to do. I am going to take her with me right now. I have to keep her away from...

(Gestures condescendingly to JACK)

...that. And besides, the clients I have for the young ones won't buy from a place like this. She must deliver in my home. It's a bit more...upscale.

SAM

I won't let you take her for less than \$3000.

MS. GRONOWSKI

Hmmm. I am going to be doing all the work you know.

(Takes a beat)

But, okay. I'll make 4 times that in the end. And don't you get any ideas Sam. You don't know the right kind of people for those deals. But you bring me more like her and I'll make it worth your while.

SAM

Oh, with my golden boy here. I will be bringing lots of little beauties. So funny to me though. They're all over the place. Anyone could just pick 'em up, just as easy as I could and yet they would pay so much.

MS. GRONOWSKI

Let me tell you something about folks, Sam. Everyone wants to feel that when they buy something, it's theirs. Free and clear. Brand spanking new. No dirt, no grime, no attitude, and NO guilt. A blank page, full of hope. Just realities of life. Runaways, the abandoned, the desperate, the unwanted, the hungry...they used up all their hope already and no one will put down a penny for that.

(Runs her hand through Ruby's hair)

Too bad for them though that they can't see a match made in heaven sitting right in front of their eyes. And good for me, because if they figure that out, I'd be out of a job now, wouldn't I? Okay, I must go now Sam.

(She pulls Ruby behind her and JACK lets out a wailing scream.)

JACK

No, you aren't taking her! No!

(JACK continues to scuffle and fight with SAM, but SAM manages to keep a hold on him.)

MS. GRONOWSKI

Sam, you keep a hold of him.

(JACK turns now to face RUBY as she is pulling back resisting to follow MS. GRONOWSKI)

JACK

Ruby, Ruby, listen to me!

RUBY

Yes, Jack!

JACK

You listen to me! My parents...my parents, they tried to drown me in a toilet okay.

(Huffing and puffing)

But I bit them, hard, and I jumped, and I fought, and I ran. You hear me. You fight and you bite, and you run, and I will find you. I will find you Ruby.

(RUBY gets dragged further towards the door and responds weakly as she is overcome)

Okay Jack.  
RUBY

Ruby!  
JACK

Okay!  
RUBY  
(With more force, RUBY yells back, as MS. GRONOWSKI drags her out the door completely.)

(JACK and SAM continue to struggle for a couple minutes but SAM manages to push him back into the cage.)

You get back in there!  
SAM  
(Just as SAM is closing the door to the cage, JACK bites him hard on the wrist, pushes him back and runs past SAM who is wailing hunched over in pain.)

(CURTAINS)

(END OF SCENE)

Scene 4

SETTING: Alleyway outside HOLLY's diner.

AT RISE: JACK is running up now onto stage, disoriented. He walks up into the lamplight and doesn't recognize where he is as he starts talking to himself and the audience.

JACK

I made it out of there. Just barely. But I didn't see Ruby anywhere. She was long gone. What am I going to do? I'm..

(Takes a beat and huffing and puffing, hunches over catching his breath.)

I'm just hungry.

(JACK finally takes stock of his surroundings and slowly he realizes he is at the diner where HOLLY used to work.)

Could it be? Oh man, do you think she still works here?

(The diner door opens, and JENNY comes stumbling happily out of the diner. JACK can't believe his luck and runs up to her overjoyed and circles her excitedly.)

Jenny, Jenny, I'm so happy to see you! Is Holly around?

JENNY

Jack, is that you? I barely recognized you.

(Offstage, the sound of a car makes both turn their heads as a familiar voice speaks, then the sound of brakes and car idling)

HOLLY

(Off)

Jenny, it was good seeing you, I'll visit again soon! Bye!

JACK

Holly! Holly!

(JACK is about to run after her)

but JENNY grabs him by the collar and pushes him back and gets in his face)

JENNY

Jack, Jack...she's happy now. She's pregnant Jack. She's happy Jack. Don't ruin that for her. She can't take you on now.

JACK

(JACK gives up fighting for a second, hangs his head low and JENNY lets go of him as they both listen to the sound of the exhaust puttering. But only for a moment. JACK looks back up and then breaks into a run which takes him offstage.)

Holly!

JENNY

Jack! Jack!

(CURTAINS)

(END OF SCENE)

Scene 5

SETTING: Another slightly different white picket fence house with a porch and steps.

AT RISE: JACK runs from offstage and stops short in front of a blue taillight parked next to a tree. Next to the car is a white picket fence with a yard and white house next to it. He is huffing and puffing again trying to catch his breath and finally stands up and talks in broken speech, progressively improving.

JACK

I'm not trying...to ruin anyone's happiness. Least of all Holly's. But I need help. Even if she doesn't truly love me, she had always been kind.

(He pauses as he looks  
over at the white house,  
and back at the blue car)

That's her car. I followed her here and I am so exhausted but I'm more dreading what I might see. She doesn't live in that high-rise apartment anymore. She lives in one of those white fence homes with the trimmed lawn where my kind isn't ever welcome.

(The door to the home opens and JACK instinctively ducks behind the tree. HOLLY comes out, and walks down her white porch stairs. She is extremely pregnant and is aided by the tall handsome ERIC. After helping her down the stairs, ERIC goes back inside and HOLLY momentarily looks around her garden and takes in a deep breath. That's when JACK steps out from behind the tree where he has been hiding and slowly walks up to the fence. HOLLY sees him and is speechless for a moment.)

HOLLY

Jack, is that you?

(She is overcome with emotion  
and quickly walks towards him  
and takes his face in her hands)

Oh...Jack, I looked for you. It must have been, oh my gosh  
for over a year. I am so sorry. I should never have left  
you alone. I was so wrong to leave you there. I cried so  
much. I am so sorry. I am so sorry Jack.

(She pulls JACK's face into hers  
so that their foreheads are  
touching and JACK starts to cry.  
After a few moments like that,  
ERIC opens the door and comes back  
out of the white house holding  
a glass of water.)

ERIC

Holly? Are you alright there?

(He stops short when he sees JACK)

HOLLY

(Holly turns to ERIC, places  
her arm around JACK and pulls  
him to face ERIC.)

Eric, I want you to meet a friend of mine. This is Jack.

ERIC

(Speaking sternly)

Holly, we need to talk.

HOLLY

(With a smile on her face...)

Yes, but you know I always get what I want.

(At that moment, the house  
door opens again, and this time  
a very pregnant RUBY walks  
out the door.)

RUBY

Jack! Jack!

(She runs as fast as her pregnant body will  
allow to meet JACK)

Oh, my goodness! I didn't think I'd see you again...ever!  
Is it really you? I did what you said. I bit her and I  
ran.

JACK

Ruby! Ruby! My girl....

(He let's go of HOLLY to fully embrace RUBY)

HOLLY

Do you both know each other? Ah Jack, I see you forgot all  
about me. Hmmm. Come on then boy. You're home. Let's  
get you inside and cleaned up now.

(They all walk back up the  
porch and inside the door,  
happy and smiling.)

(CURTAINS)

(END OF ACT)