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way, and youse rid - in' pal - o - mi - nos — ev-'ry

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day, — once that train makes...

**START**

(returns to the stark reality of *The Refuge*)

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"I'll be fine, good as new. But there's

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one thing I need you to do: In the

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al - ley you said that a fam - 'ly looks out for each

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oth - er, — so you

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tell all the fel - las for me to pro - tect one an -

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*rit.* (pauses, writes)

oth - er. The end. Your



*(CRUTCHIE folds the letter. #21 – LETTER FROM THE REFUGE – PLAYOFF.)*

## SCENE TEN: MEDDA'S THEATER

*(The theater is empty except for JACK, who has been furiously painting new scenery all night. He steps back, exhausted, looking at a new Santa Fe backdrop. MEDDA has been watching from the wings. She goes to JACK.)*

**MEDDA**

Here's everything I owe you for the first backdrop, plus the two new ones, and even a little something extra just account'a because I'm gonna miss you so.

*(MEDDA hands JACK an envelope full of money.)*

**JACK**

Miss Medda, you're a gem. Thanks.

**MEDDA**

Just tell me that you're going somewhere and not running away.

**JACK**

Does it matter?

**MEDDA**

When you go somewhere and it turns out not to be the right place, you can always go somewhere else. But if you're running away, nowhere's ever the right place.

*(DAVEY, LES, and KATHERINE enter as MEDDA exits.)*

**DAVEY**

How 'bout lettin' a pal know you're alive? You been here the whole time? We couldn't find you.

**JACK**

Ever think I didn't wanna be found?