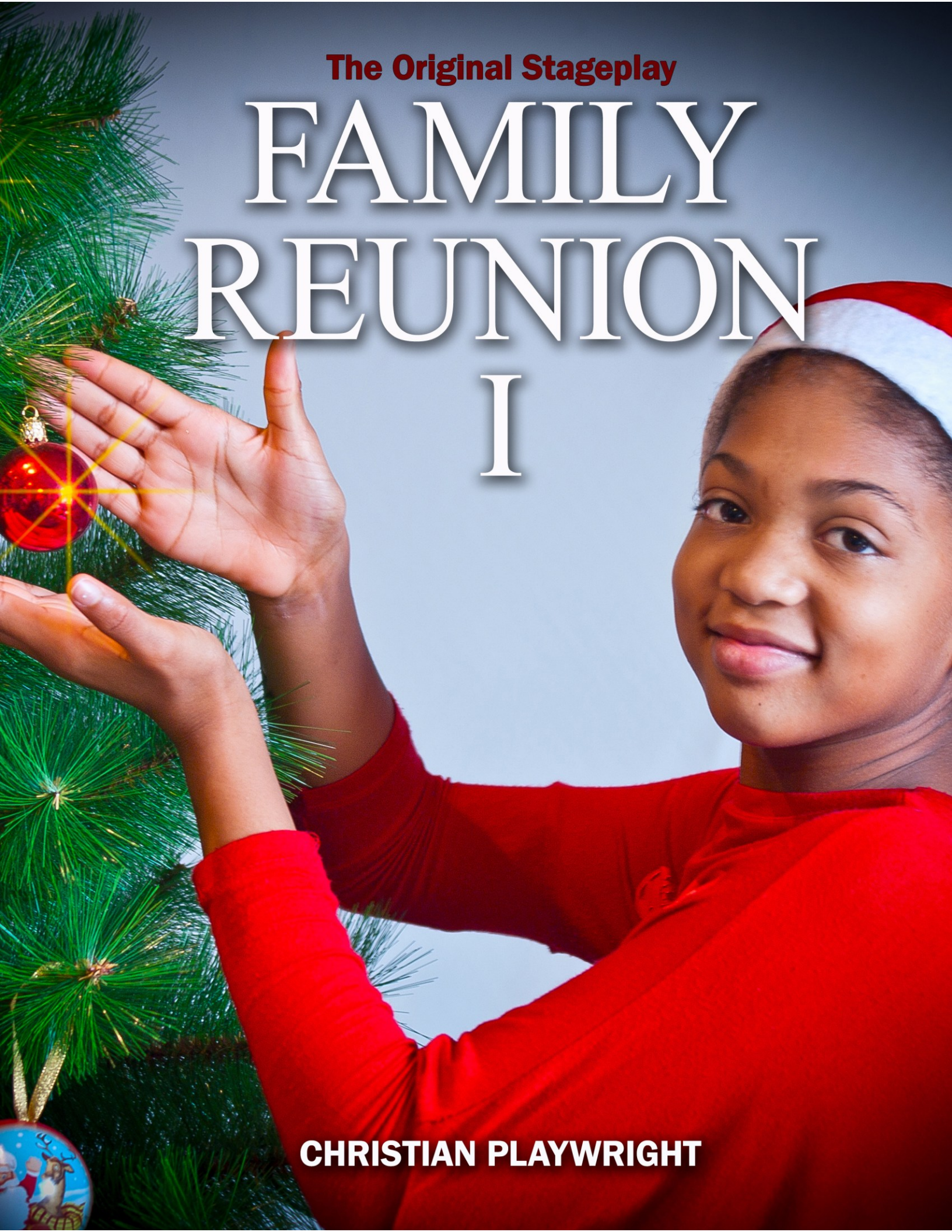


**The Original Stageplay**

# FAMILY REUNION I

**CHRISTIAN PLAYWRIGHT**



## COPYRIGHT & LICENSE

### (STANDARD PERFORMANCE LICENSE – UP TO 3 PERFORMANCES)

Copyright © 2017. Cleveland O. McLeish/HCP Book Publishing. All rights reserved. This play script (the “Work”) is protected by copyright laws and international copyright treaties. Purchase of this Work does not transfer ownership of copyright. The author/publisher retains all rights not expressly granted below.

#### License Grant (Non-Exclusive; Non-Transferable)

Upon purchase from christianplaywright.org, and subject to full payment, the purchaser (“Licensee”) is granted a limited, non-exclusive, non-transferable license to use the Work under the following terms:

##### 1. Permitted Use

- Licensee may produce and present the Work in **up to three (3) live performances** during the license term.
- Performances are authorized only for the purchasing entity [**i.e. Organization/Church/School/Individual**].
- License term is 24 months from the date of purchase.
- Licensee is allowed to Record, film, livestream, broadcast, or distribute audio/video of performances (including online streaming and social media), **providing the playwright/publisher is notified**.

##### 2. Rehearsal Copy Permission (Internal Use Only)

Licensee may reproduce and distribute copies of the Work **only as needed for internal production use** (e.g., cast, crew, director, stage manager). No copy may be sold, posted publicly, emailed beyond the production team, or uploaded to public/shared repositories.

##### 3. Adaptation Permission (Limited)

Licensee may make reasonable cuts or minor adaptations **solely for the authorized production** (e.g., time, casting constraints, contextual references), provided that:

- The core storyline and message are not distorted in a way that harms the integrity of the Work; and
- Any adapted version may not be published, licensed to others, or performed beyond the scope of this license; and
- All derivative rights remain the sole property of the author/publisher.

##### 4. Prohibited Uses (Without Written Permission)

Unless separately licensed in writing by HCP Book Publishing, Licensee may not:

- Post any portion of the Work online (including websites, Google Drive links, file-sharing platforms, or social media).
- Sell, sublicense, or distribute the script (or adapted script) to any third party.
- Use the Work (in whole or in part) to train AI systems, upload into public AI datasets, or publish substantial excerpts through automated tools in a way that enables reconstruction of the script.

#### 5. Author Credit (Required)

All programs, posters, and publicity must include the credit line: **“Written by Cleveland O. McLeish. Used by permission of HCP Book Publishing.”** Website credit (optional but encouraged): [christianplaywright.org](http://christianplaywright.org)

#### 6. Performance Reporting

Within ten (10) days after the final performance, Licensee agrees to report performance dates and estimated attendance to [info@hcpbookpublishing.com](mailto:info@hcpbookpublishing.com).

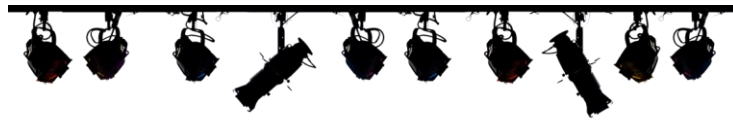
#### 7. Breach & Termination

Any unauthorized reproduction, distribution, recording, posting, or performance constitutes infringement and immediately terminates this license. Upon termination, Licensee must cease all use and destroy/delete all copies not required to be retained by law.

For additional performances, additional venues, or large-scale/ticketed events, contact: HCP Book Publishing @ [info@hcpbookpublishing.com](mailto:info@hcpbookpublishing.com) or WhatsApp 876-352-2650.



## SAMPLE SCRIPT



## SCENE 1

---

### LIGHTS UP

*Lila and Henry are already onstage.*

*There's a Christmas Tree somewhere Stage Left, but it hasn't been decorated yet.*

*Henry is watching television, though his mischievous eyes are mostly on Lila as she is working on a new quilt.*

*Henry looks from Lila to the television and back to Lila again and again. Lila notices him staring at her.*

**LILA:** What you need, Henry? Why you looking at me like that?

**HENRY:** Lila Mae, when you gonna put that quilt down and come give me some attention?

**LILA:** Hush your mouth old man. You know you do nothing but talk.

**HENRY:** You coming over here or not?

**LILA:** What for?

**HENRY:** It's pretty lonely over here. I need somebody to come hold my hand.

**LILA:** Henry, you know I'm trying to finish this quilt for our newest grandbaby.

**HENRY:** Your newest grandbaby ain't here yet. But your husband is here. You need to get over here and submit. You coming over or not?

**LILA:** Will you stop that! Besides, you shouldn't be talking like that in front of the kids.

**HENRY:** What kids? There ain't no kids around. I made sure a that.

*Lila points to the audience.*

*Henry looks out wide-eyed.*

**HENRY:** Where'd them kids come from?

**LILA:** They came to watch you done make a fool of yourself.

**HENRY:** Them kids know more than you and me put together. They see things we'll never see in our lifetime, especially on that introspect.

**LILA:** You mean internet?

**HENRY:** Whatever. I'm a lonely man. I need some love up in here.

**LILA:** You've had four children, twelve grandchildren, and nine great grandchildren out of attention. I'm taking a vacation.

**HENRY:** Sarah was 96 when she had a kid. You know what that means? Means they were holding hands a lot.

**LILA:** Henry, stop it.

**HENRY:** Fine. I ain't gonna talk to you for the rest a the day.

**LILA:** Henry!!!!

**HENRY:** Lila Mae, you just sit there quilting. Some lady is gonna walk in here one day and take me to see the world.

*Pause.*

**HENRY:** Ain't you gonna respond?

**LILA:** I ain't coming over there. You'd be fast asleep before I got there anywayz.

**HENRY:** You aint funny, Lila Mae. Look out there (*points at audience*) there aint nobody laughing at your stupid jokes.

**LILA:** Don't matter. I weren't trying to be funny.

**HENRY:** Can we talk bout somep'n else, please?

*Pause.*

**LILA:** (*chuckles a bit, then gets serious again*) Whatcha wanna talk about, Henry?

**HENRY:** Uhm, let's talk about our family.

**LILA:** My, my. Can you believe it's already a year? In just a few days we'll be having our Annual Christmas Family Dinner.

**HENRY:** Hope that no good son of yours can catch the turkey this time.

*Lila laughs.*

**LILA:** Almost ended up in a hospital over that bird.

**HENRY:** We usually get some real good memories to carry through the year after Christmas.

**LILA:** Wonder what mischief will befall us this time around.

**HENRY:** Having a family this big, you can expect just about anything.

**LILA:** You can say that again.

**HENRY:** Having a family this big, you can expect just about anything.

**LILA:** Will you stop clowning around?

*Pause.*

**HENRY:** So, is everyone coming?

**LILA:** I'm not sure. Sam and Paula should be flying in tomorrow with Leslie.

**HENRY:** Is that Grand-daughter of mine still singing for the Lord?

**LILA:** Oh yes. Choir practice every week. She loves to sing God's glory.

**HENRY:** What about Angella? Or should I say Doctor Angella?

**LILA** (*laughs a little*): She'll be along in a few days. Selena and Richard should be flying in next week from Georgia also.

**HENRY:** Oh, those two were all over each other last Christmas. They sure reminded me of how it was back in the days.

**LILA:** I must admit, I was a bit jealous.

**HENRY:** Yeep, I remember you coming over and holding my hand.

**LILA:** Honey, that's about all we do anymore.

**HENRY:** Oh, don't get me started there, Lila Mae.

*There's a knock at the door.*

**HENRY:** Now who could that be at this hour of the day?

**LILA:** Well, don't just sit there. Go find out.

**HENRY** (*speaks loudly without getting up*): Who is it?

**LILA**: You're a lazy old goat.

**HENRY**: I ain't getting up and walking all the way over there, unless I know who it is. If I did, and it turns out to be a Salesman, I would hurt him.

*Pause.*

**LILA**: Aren't you gonna find out who's at the door?

**HENRY**: There's no one at the door.

**LILA**: But we heard a knock.

**HENRY**: I asked who it was and no one answered. What does that tell you?

*Lila sighs and gets up and goes to the door.*

*She glances over at Henry one more time, then opens the door. Standing on the other side is there daughter, Selena, with luggage and a seven-month-old stomach.*

**LILA**: Baby girl, whatcha doing here?

*Selena kiss her mother on the cheek and struggles to pull her bags inside.*

*Lila closes the door, once Selena is inside.*

**SELENA**: Hey Momma. Hey Daddy.

**HENRY**: Hey baby. Weren't expecting you for another few days.

**SELENA**: I know.

*Lila notices how sad her daughter looks, but she also sees something else.*

**LILA**: Honey, what happened to your eye?

**SELENA**: Oh, Momma, it's nothing. I'm just glad to be home. God has been good.

*Selena attempts to look cheerful, but her mother sees right through her act.*

*Henry is on his feet moving towards Selena. He inspects her eye.*

**HENRY**: I ain't no gynecologists, but this here is a classic black and blue eye.

*Selena pulls away and attempts to hide that side of her face.*

**SELENA:** Please, Daddy. It's fine. Really.

**HENRY:** You better tell me who gone and done this to you. I swear you'll be bailing me out of jail tomorrow. Who done this to you, Chile?

**LILA:** Henry, try to stay calm. You know all this excitement ain't good for your heart.

**HENRY:** Why aren't you talking to me,, baby girl? Who done this? Who hit you in your eye, baby girl, and where's that man I gave you away to at the altar? Why didn't he protect you? You need to be talking to me right now, Chile.

**LILA:** Henry, you're gonna blow a fuse.

**HENRY:** I'm gonna blow somebody's hand off.

**LILA:** Henry, there are kids in the church.

**HENRY:** They better cover their ears.

*Lila takes Henry by his arm and sits him in the chair facing the television.*

**LILA:** You calm yourself down before you get a heart attack.

*Henry breathes to calm himself.*

*Lila takes Selena to one-side.*

**SELENA:** Momma, this aint somep'n I want to talk about.

**LILA:** You don't keep things like this inside, baby. It will make you bitter.

**SELENA:** Momma, please, I'm tired, and I just want to get some rest.

**LILA:** Where's Richard?

**SELENA:** I don't know, and I don't care.

**LILA:** Richard did this to you?

*Selena shakes her head more out of frustration than answering her mother's question.*

**SELENA:** Richard's changed, Momma. We can't even have a decent conversation without arguing. He hates the church, and he hates me.

**LILA:** Oh baby, did he say that?

**SELENA:** He didn't have to.

**LILA:** Oh now, honey. Every marriage has trouble at one time or the other. Me and yo' daddy done had plenty of problems, but look at us. We're still here. Have you prayed about it?

**HENRY:** Faith without works is dead, you hear me?

**LILA:** Don't pay your Daddy no mind. Just believe the Lord will work it out.

**SELENA:** I'm not sure I want Him to, Momma.

**LILA:** Baby, hear me out.

*Lila and Henry sings Yolanda Adams Song entitled ['Be Blessed'](#)*

*After the song.*

**SELENA:** Momma, you and Daddy have always been a rock for me, but this time, I gotta sort this out on my own. Please don't say nothing to nobody about this.

**LILA:** Alright, baby. You can stay in your old room. Me and your daddy will be praying for you night and day.

**SELENA:** That's fine, Momma.

*Selena grabs her luggage and struggles with them offstage.*

**LILA:** Leave your luggage till a real strong man gets here, honey.

**HENRY:** I heard that.

*Selena hugs her mother again; kisses her father on his cheek.*

**HENRY:** Good thing you didn't stick to all them Bible lessons and turned the other cheek.

*Selena gives him a fake smile and exits.*

**LILA:** Why you always go and have all those violent thoughts?

**HENRY:** You spare the rod, you spoil the child. Wait till I get my hands on that boy.

**LILA:** You know we don't wrestle against flesh and blood, but against principalities and powers.

**HENRY:** I know that. But I can't see the devil to spank him, so I have to spank who I can see.

**LILA:** You ain't never gonna change, Henry.

**HENRY:** I'll pray, Lila Mae, and I'll pray hard. But faith without works is dead. I ain't lying.

*Lila exits and Henry continues to grumble to himself.*

**LIGHTS FADE**

## SCENE 2

---

### LIGHTS UP

*Sam and Paula are already onstage, laughing at a joke they just shared.*

**SAM:** Baby, I'm just glad to be home.

**PAULA:** That Father of yours is somep'n else.

**SAM:** He sure is. It sure is hard to spend time where he is and not be amused. He makes the hard things in life seem so simple.

**PAULA:** That he does.

*They remain in thought for a while.*

**PAULA:** So, what were yo' saying about Sara Peterson?

**SAM:** My, my. That story is somep'n else. She done came to the school the other day and acted a fool over that bad son of hers. I ain't see how she can be so blind to his antics. She knows the boy is as bad as bad gets, but she takes up for him just the same. He's in my office three times a week, at least, and every time I call her to come pick him up, she creates a scene in his defense.

**PAULA:** What that boy gone and done this time?

**SAM:** He brought a gun to school.

**PAULA:** Oh, good Lord.

**SAM:** Baby, you have no idea. I been looking forward to this Christmas break, to get away from all that stuff, but I think I may have gone and done a bad thing.

**PAULA:** Whatcha talking about?

**SAM:** Well, I done see that the devil's working on that boy and I thought maybe, you know?

**PAULA:** No, I don't know.

**SAM:** Well, at the time it seemed like a good idea.

**PAULA:** You didn't invite that boy to our Family reunion, did ya?

**SAM:** Maybe.

*Paula jumps to her feet.*

**PAULA:** What? You out of your mind?

**SAM:** He does need help.

**PAULA:** And why do yo' think we're the ones who can help?

**SAM:** Listen, I can't call him and tell him not to come at this point. Let's just try and make good of this. I think he's even looking forward to it. Besides, you know the kinda effect our family have on those that ain't saved.

*Sam has a point.*

**PAULA:** You better hope he don't take no gun up in here. Your Momma would rebuke him from here to Timbuktu.

**SAM:** Don't I know it.

**PAULA:** God, I can't believe you'd do somep'n like that without saying somep'n to me first.

**SAM:** Sorry baby, it just seemed like the 'right' thing to do, at the time.

**PAULA:** Right.

*They sit in silence for a while. Paula is visibly upset with Sam's decision, but neither of them wants to remain in a sulky mood.*

**PAULA:** Can you believe it, in just a few short weeks our daughter will graduate from medical school?

**SAM:** That's my girl. You know she done got her initiative from her Daddy.

**PAULA:** Whatever.

**SAM:** She has made us proud though. Hardly ever been disappointed by that girl.

*Leslie enters with two skirts in her hand.*

**PAULA:** *(sees Leslie, whispers to Paula)* Wish I could say the same for everybody.

**LESLIE:** What you'll talking bout?

**SAM:** *(smiles)* Your sister's graduation.

**LESLIE:** Oh kay then, anyway, (*holds up the skirts*) Which one a these you think I should wear tonight?

**SAM:** Where you going?

**LESLIE:** I'm going to choir practice with Grandmomma. She said I'm welcomed so long as I don't give any trouble.

**PAULA:** Girl, both them skirts are too short.

**LESLIE:** They all I got.

**PAULA:** Find something else. You don't wanna go embarrass Momma at her church. You know she well respected up there.

**LESLIE:** But they all I got, Momma.

**PAULA:** You're lying child. I packed you some decent clothes before we left.

**LESLIE:** I don't want to dress like no old lady.

**PAULA:** You better. Or you staying home.

*Leslie is not pleased.*

**PAULA:** You better wipe that frown from your face. I ain't afraid to hit you upside your head.

**LESLIE:** Why you'll treat me like this? You make Angella do whatever she wants.

**PAULA:** You ain't Angella child.

**LESLIE:** You don't have to remind me.

**PAULA:** You working for a beating young lady. You better tone down.

**LESLIE:** Why can't I get the same level of love Angella gets?

**SAM:** You talking as though we don't love you.

**LESLIE:** Do you? All you ever talk about is Angella this and Angella that.

**SAM:** Honey, have a seat.

*Leslie sits.*

**SAM:** You can't keep comparing yourself to Angella.

**LESLIE:** But you talk bout her most a the time.

**SAM:** We talk about you too.

**LESLIE:** Yeah, but there's not much to say right.

**SAM:** Baby!

**LESLIE:** *(gets up)* It's okay, Daddy. I understand. I have to go get ready, or Grandmomma will leave without me.

*Leslie exit.*

**PAULA:** Sure wish that child was more like Angella?

**SAM:** You should stop saying that.

**PAULA:** I try not to. Lord knows I try.

*Enter Henry. He wobbles to his chair.*

**HENRY:** Hey you'll ain't hungry.

**SAM:** Starving.

**HENRY:** There's food in the kitchen. Fetch me some on your way back.

**SAM:** Daddy, you know you should try and help yourself sometimes. You need the exercise.

**HENRY:** I had enough exercise to get you here. In case you ain't figured it out yet, the main reason for having children is so ya don't have to do nothing for yourself no more. I just holler for one a you'll to fetch me what I need. Now I need some food. Fetch.

*Paula is laughing at Sam, who exits to the kitchen.*

**HENRY:** That boy is lazy. Thinks he has an answer to everything. He ain't understand that no matter how old he gets, I'll always be forty years ahead a him.

**PAULA:** I think he gets it, Daddy Henry.

**HENRY:** Baby, you been married to that boy long enough to know he hard-headed. Took me a whole month to teach that boy how to spell his first name.

**PAULA:** *(laughing)* That ain't true.

**HENRY:** I ain't lying.

**PAULA:** Well, he does have a spelling problem, but he ain't that bad.

**HENRY:** Whatever you say, baby. When's Angella rolling up in here?

**PAULA:** Today, I think.

**HENRY:** So who picking her up at the airport?

**PAULA:** She say she a'ight.

**HENRY:** She say she a'ight and yo' left it there?

**PAULA:** Yeah. She's an adult. What was I supposed to say?

**HENRY:** It don't matter now. Tell me, have yo' seen your sister-in-law since you been here?

**PAULA:** Who, Selena?

**HENRY:** Do ya have another sister-in-law I should know about? I know I'm old, but I ain't think I'm that old to forget a daughter.

**PAULA:** Yes, I saw her, briefly.

**HENRY:** Didja talk to her?

**PAULA:** Briefly. Said she and Richard having problems.

**HENRY:** Is that all she said?

**PAULA:** I said I talked to her briefly.

**HENRY:** Didja see her eye?

**PAULA:** No, she was wearing dark glasses at the time. Why?

**HENRY:** That Richard done worked her over.

**PAULA:** What you talking about, Daddy Henry?

*Henry gestures with his fist and eye.*

**PAULA:** You better be lying to me. I ain't in the mood for your jokes.

**HENRY:** I ain't lying. Boy socked her good in her eye. POW!

**PAULA:** Lord have mercy.

**HENRY:** Don't you worry about it, baby. I done plan on what I'm gonna do that boy when I sees him.

*Paula is having a hard time digesting the news.*

**PAULA:** Why didn't Selena say somep'n?

**HENRY:** You expect her to be parading around saying 'Hey look, I got me a black eye.'

**PAULA:** No, but we've always been so close. We don't usually keep anything from one another.

**HENRY:** True that. But I tell you this. No one puts a hand on any my babies and live to testify.

**PAULA:** I know Richard, Daddy Hen. He'd not do somep'n like this. He must have been provoked.

**HENRY:** You saying it's my daughters fault she got hammered?

**PAULA:** I'm saying we should always save our judgment till we hear the other side a the story.

**HENRY:** Why you taking up for that boy?

**PAULA:** Why aren't you taking up for him? You liked him.

**HENRY:** I ain't denying that. But even if it was my own son, Sam, who done socked you in your eye, I would bury him. A man should never, under any circumstances, hit a woman. It ain't right, no way, no how.

*Lila enters all dressed for Choir rehearsal. Leslie tags along behind her dressed in a long skirt and sweater.*

*Lila kiss Henry on the cheek.*

**LILA:** You behave yourself while I'm out.

**HENRY:** You're talking to an angel right now.

**LILA:** I hope so. I hear about you misbehaving, and I clip your wings when I get back.

*Lila heads for the exit.*

*Leslie stops before Paula so she can have a good look at her.*

**PAULA:** See, you look like a proper young lady now.

**LESLIE:** I feel old.

**PAULA:** At least no one will be looking up your behind when you bend over. If you dress like that more often, you would get used to it.

**LILA:** Come, Chile, I'm late.

*Leslie exits behind Lila.*

**HENRY:** Why you turning that child into a premature granny?

**PAULA:** I'm teaching her submission.

**HENRY:** You teaching her rebellion.

**PAULA:** That's how my Momma grew me.

**HENRY:** What worked thirty years ago don't necessarily work now, Chile. Strategies change. Rules change. Them young people these days, you want them to behave so don't intimidate them with righteous rules. Give em room to make up their own minds, to learn, to accept God's calling on their lives.

**PAULA:** Whatcha trying to say, Daddy Henry?

**HENRY:** Ease up off the chile a bit. She ain't as bright and achieving as Angella, but she does deserve the same love.

**PAULA:** I do love her.

**HENRY:** She don't think you do. It ain't that obvious.

**PAULA:** Well, that's her problem then, now ain't it?

**HENRY:** Sooner or later it'll be your problem too. And you ain't setting a good example of love for your children by not talking to your sister either.

**PAULA:** Why'd you have to bring that up?

**HENRY:** Girl, you two haven't spoken in a year. You acting like children, always avoiding each other like that.

**PAULA:** Lisa don't deserve to have friends, much more a family.

**HENRY:** That ain't for you to decide.

**PAULA:** You know she ain't never been up to no good; always leaving them kids with Momma while she go about chasing some man.

**HENRY:** Everybody has weakness, baby; everybody has faults. Even you.

**PAULA:** I'm trying to live righteous.

**HENRY:** Aren't we all.

*Sam comes out with a plate of food that he hands to Henry.*

**HENRY:** You done good, boy. But don't sit down just yet? Get me somep'n to drink first.

**SAM:** Daddy!

**HENRY:** You want your old man to choke on this food, son? I know we'll have to die someday, but this ain't how I want to go.

*Sam shakes his head and exits.*

**HENRY:** No wonder you two only have two children. That man of yours is lazy. You better start feeding him on some roots before he totally shuts down on ya. Your insurance all paid up?

**PAULA:** Why?

**HENRY:** Lazy people don't live very long. Wouldn't want my son to go leaving you penniless.

**PAULA:** Why do you have to say them things, Daddy Hen?

**HENRY:** It's reality, baby girl. You gotta think about these things.

*Sam comes back with a glass of juice. He hands it to Henry.*

**HENRY:** Look how hard he's breathing just to make a trip to the kitchen and back. He ain't gonna be with us for very long.

**SAM:** Whatcha talking about Daddy?

*Henry puts a spoonful of food into his mouth.*

**HENRY:** Sthorry, can'th talk with mouth full.

*Sam turns to Paula.*

**SAM:** What were you'll talking about?

**PAULA:** Best you don't know, baby.

*Just as Sam is about to take his seat, there's a knock at the door.*

**PAULA:** Honey, can you get that?

**SAM:** No way.

**PAULA:** There's someone at the door.

**SAM:** So? I don't live here.

*Paula gets up.*

**PAULA:** Ah, your father is right about yo'.

**SAM:** Since yo' won't tell me what you'll talking bout, I don't care.

*Paula goes to the door and opens it.*

**PAULA:** Hey there, baby girl.

**ANGELLA:** Hey, Momma.

*They hug.*

**PAULA:** How yo' been?

**ANGELLA:** Never been better. I brought someone with me.

**PAULA:** Really. Who?

**ANGELLA:** Can we come in first?

**PAULA** (*realizing she's standing in the way*): Sure baby, I'm sorry.

*Paula steps aside and allow Angella to enter.*

*Darren walks in after her.*

**PAULA:** Darren!

**DARREN:** Hey, Miss Paula.

*Sam comes over to join them.*

**ANGELLA:** Hey, Dad.

**SAM:** Hey, baby. How's your trip?

**ANGELLA:** Relaxing. Dad, you remember Darren?

*Sam shakes Darren's hand.*

**SAM:** Yes, you've grown a bit since I last saw you, Darren?

**DARREN:** Yes sir.

*Pause.*

**ANGELLA** *(smiles broadly)*: We're getting married.

**PAULA** *(fake smile)*: Really.

**ANGELLA:** Momma, you know Darren and I have been dating since the ninth grade?

**PAULA:** I knew you two been friends, but marriage. Don't you think that's taking it a bit too far, baby?

*They stand there in silence for a bit. Angella sees Henry sitting in his chair. She runs over to him pulling Darren by his arm behind her.*

**ANGELLA:** Grandpa.

**HENRY:** Hey, baby.

*Angella lets go of Darren and hugs Henry tightly. She then pulls away and brings Darren before Henry.*

**ANGELLA:** Grandpa, this is my Fiancée, Darren.

*Henry grabs Darren's extended hands.*

**HENRY:** You saved, boy?

**DARREN** *(a little off guard)*: Yes, yes sir.

**HENRY:** You ever hit a woman?

**DARREN:** No sir.

**HENRY:** You keep it that way, son. *(smiles)* Welcome to the family.

*Darren smiles.*

**PAULA:** Honey, can we talk to you a second?

**ANGELLA:** Sure, Momma.

**HENRY:** Have a seat, boy. You want something to drink?

**DARREN:** Yes sir, thank you.

**HENRY:** The fridge is through that door, two doors on your left.

**DARREN:** Uhm, I'm not as thirsty as I thought I was.

**HENRY:** Suit yourself, son. Nothing's wrong with being a little shy.

**DARREN:** I ain't shy,

**HENRY:** You shy.

**DARREN:** Well, maybe a little.

*Henry laughs. Darren chuckles too, relaxing a bit after realizing Henry's just pulling his legs. Already these two have connected.*

**PAULA:** Honey, I thought we'd agreed to let relationships stay till after career.

**ANGELLA:** I'm graduating in a few weeks.

**PAULA:** Where you gonna get money for a wedding right now?

**ANGELLA:** Momma, don't do this to me. Not right now.

**PAULA:** Do what? I can't have a conversation with my daughter anymore?

**ANGELLA:** This is my choice, Momma, not yours.

**SAM:** What does he do?

**ANGELLA:** He works for the city.

**PAULA:** The City! *(can't believe what she's hearing)* You can't marry a man who works for the city.

**ANGELLA:** Why not?

**PAULA:** Because ---

**ANGELLA:** You know what, don't even go there, Momma. I ain't in the mood for your overly righteous comments right now. *(turns to Henry)* Grandpa, is my old room available?

**HENRY:** Always, baby.

**ANGELLA:** Darren come.

*Darren gets up.*

**HENRY:** Don't let her boss you around, boy. You the man. Remember that.

*Darren nods and exits behind Angella.*

*Paula is close to tears, Sam holds her. Henry looks at them.*

**HENRY:** Why are you crying? You should be rejoicing? Your baby girl's getting married.

*Henry turns away from them, finds the television remote, points it at the television, turns it on and relaxes in his chair.*

**LIGHTS FADE**

**Copyright © 2017 Cleveland O. McLeish / HCP Book Publishing. All rights reserved.** This Work is protected by copyright. Purchase does not transfer ownership.

**Licensed Use (if purchased with performance rights or via subscription):** The Licensee is granted a limited, non-exclusive, non-transferable license to produce this play under the selected license terms (including performance count and organization). Internal rehearsal copying is permitted for cast/crew only. Recording, livestreaming, broadcast, or public online distribution is allowed with proper notification.

Required credit: **“Written by Cleveland O. McLeish. Used by permission of HCP Book Publishing.”** Visit [www.christianplaywright.org](http://www.christianplaywright.org) to purchase full script with/without performance rights.

## **Purchase / Licensing Options**

### **Option 1 — Reading Script (Print on Amazon)**

#### **Reading Script (Print Book – Amazon)**

- ✓ A print copy shipped by Amazon for reading and reference.
- ✓ Print book ordered and shipped through Amazon.
- ✓ Ideal for personal reading, study, or review.
- ✓ No performance rights included.

*Performance, adaptation, reproduction, and distribution rights are not included with this option.*

### **Option 2 — Digital Script (Reading Only)**

#### **Digital Script (PDF – Reading Only)**

- ✓ A digital copy delivered by email for reading and reference.
- ✓ Delivered automatically by email after purchase.
- ✓ Ideal for personal reading, study, or review.
- ✓ No performance rights included.

*No production, performance, adaptation, or distribution rights are included.*

### **Option 3 — Digital Script + Standard Performance License (Up to 3 Performances)**

#### **Digital Script + Standard Performance License (Up to 3 Live Performances)**

- ✓ Best for churches, schools, and theatre groups ready to produce the play.
- ✓ PDF script delivered by email
- ✓ Up to three (3) live performances for one organization

- ✓ Permission to share rehearsal copies internally with cast/crew.
- ✓ Limited adaptation permission for your production (cuts/edits as needed).
- ✓ Recording/streaming included.

#### **Option 4 — All-Access Subscription (Monthly / Yearly)**

- ✓ All-Access Subscription (Cancel Anytime). For organizations producing multiple plays per year.
- ✓ Access to the full script library while subscription is active.
- ✓ Performance, adaptation, and internal rehearsal distribution permitted during active subscription.
- ✓ Ongoing access to new releases added to the library.

*Rights remain active only while the subscription is active; access and permissions end upon cancellation.*

#### **Option 5 — Performance Rights Upgrade (Already Own the Script)**

- ✓ Performance Rights Upgrade (For Existing Script Owners). Upgrade if you already purchased a reading script and now want to stage the play.
- ✓ Up to three (3) live performances for one organization.
- ✓ Internal rehearsal copy permission included.
- ✓ Limited adaptation permission included.

*Proof of script ownership may be requested (Amazon order receipt or purchase confirmation).*

Need more than 3 performances, request a custom license @ [info@hcpbookpublishing.com](mailto:info@hcpbookpublishing.com)

### **FAQ**

#### **Licensing FAQ**

- **Do reading scripts include performance rights?**

No. Reading scripts (print or digital) are for reading and reference only.

- **What does “Up to 3 performances” mean?**

You may stage the play up to three (3) times under one license for one producing organization.

- **Can we make rehearsal copies for cast and crew?**

Yes, licensed productions may share copies internally with cast/crew for rehearsal and production use only.

- **Can we edit the script for our context?**

Licensed productions may make reasonable cuts and minor adaptations for their specific production. Publishing or distributing an adapted script is not permitted.

- **Can we livestream or record the performance?**

Yes, but please notify the publisher/playwright first.

- **Can we perform the play at multiple venues or campuses?**

Multiple venues/campuses may require an expanded license. Contact us for a custom quote.

- **What if we want more than 3 performances?**

You can purchase additional performance blocks or request an expanded license.

- **How do we receive the script?**

Digital purchases are delivered automatically by email after checkout.