

Family Reunion I

The Original Stageplay



Cleveland O. McLeish

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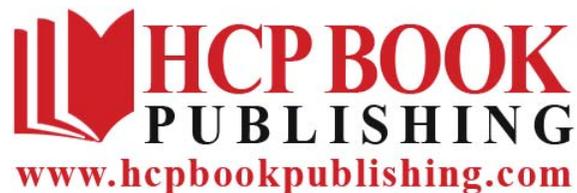


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Characters

LILA: Elder, Top of the Family Tree, Mother, Wife; a strong Christian woman who stands as the glue that holds the family together.

HENRY: Lila's Husband, elderly, more of a shadow to Lila, a strong supporter, braces her up when she's weak, firm believer in doing what is right and very feisty.

(Lila and Henry have been married for 59 years. They have 4 Children, 12 Grandchildren and 8 Great Grandchildren with one more on the way)

SELENA: Real Estate Broker; Eldest Daughter to Lila and Henry. She's having marital problems that contribute to other problems in her life. Her husband has suddenly changed, and she knows why.

RICHARD: Selena's husband; high powered Attorney. He suddenly turns against the church and his wife, but only after finding out that his wife had cheated on him and the baby she now carries might not be his.

(Selena and Richard argue a lot. The love in the marriage seems to have vanished and there remains only pain and bitterness, all because of one fatal mistake)

SAM: Son to Lila and Henry; he follows Selena. He's a principal at a local high school; very optimistic.

PAULA: Married to Sam; A beautician by trade.

(Their Daughter Angella will be graduating from medical school in a few weeks)

LISA: Paula's sister; very troublesome. She loves men, love that has brought her many children that she can't take care of.

BOBO: Paula's brother; also a troublemaker. He has been in and out of prison a few times, loves to eat; eats everything.

(Paula and Lisa haven't spoken since the last family reunion where Lisa caused quite a stir. Lisa also keeps dumping her children on their mother while she chases some other man. Lisa believes everyone owes her something. Paula resents everything about Lisa)

ANGELLA: Sam and Paula's daughter; favorite niece to Selena and Richard. Angella is on the verge of graduating from Medical School and her parents are very proud, until Angella shows up with the man she intends to

marry.

- JOSH:** A young man going bad. He attends the school where Sam is Principal. Sam wants to help him somehow, and invites him to the family reunion.
- LESLIE:** Daughter to Sam and Paula. Leslie is the underachiever, the one who can never walk in Angella's shoes. She thinks her parents don't love her and she has secretly gravitated to drugs, though she attends church and loves to sing on the choir.
- DARREN:** Outsider who wants to marry Angella. They have been going out for a While --- secretly. Angella fears what her parents might think as Darren works for the City and he will be earning far less than Angella.
- MAYREEN:** Jealous, envious and gossiping side of the family. Knows everything about everybody.
- JOANN:** Jealous, envious and gossiping side of the family. Knows everything about everybody.
- ALVIN:** Jealous, envious and gossiping side of the family. Knows everything about everybody.

Setting

Utilize one large setting for one very big family and many issues. The time span would be days leading up to the Christmas Family Reunion so the Family members will be coming in at different intervals during the play.

Use a large living room setting; with a kitchen Up Stage Right (S.R.). There has to be various exits leading offstage to different rooms. I think this falls within the normal budget of any Production. If funds are available, build a stair leading upstairs to one or two bedrooms but allow the set to complement the story, instead of creating it.

The Story

This is a wonderful play for the African American Church as real issues we face are dealt with on a personal and spiritual level offering a magnificent combination of comedy mixed with a serious undertone to prevent anyone from missing the messages contained within this play.

Various issues are dealt with such as, a troubled marriage due to one partners' unfaithfulness; a troubled child who thinks her overly self-righteous parents don't love her and turns to drugs; a troubled young boy who has been led to believe that a life of crime is the only way of survival. Add a feisty old man and a young man who eats around the clock, and you have a genuine mix of comedy and drama that the whole family can enjoy and be blessed.

“It is said that, ‘A Family that Prays together Stays Together.’ Lila Mae Mullington believes and lives this as she declares, *“The devil trying hard, but he ain't gonna get this family. Not as long as them old knees a mine still work.”* She is the glue that has held this family together. She is the constant reminder that *‘With God at the centre; We all can smile at the storm.’*

I highly recommend this play for churches who emphasize the importance of family. Though this play was written for Christmas, it can be produced anytime with just a few minor changes to the script.

Play Details

Length: 90 Minutes

Cast: 7 Males, 8 Females. Plus Extras.

Audience: Teens & Adults

Genre: Contemporary Comedy Drama

THE 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.

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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.

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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?

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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.

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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.

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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.

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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.

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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!

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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?

Family Reunion I by Cleveland O. McLeish

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