

DADDY'S SILHOUETTE

A 10-minute family drama

by

Monique Franz

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Blue Moon Plays

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DADDY'S SILHOUETTE***A 10-minute family drama*****Copyright© 2022 Monique Franz****CHARACTERS**

NARRATOR: The voice of a mature African American woman, approximately fifty years old.

QUIANA: A twenty-one-year-old, wide-eyed, African American girl with multiple anxiety disorders. She wears a night shirt and pajama pants.

TOMMY: A twenty-four-year-old, easy-going male, wearing a Navy uniform.

SCENE: There is a basic layout of a modest LIVING ROOM setting in ANYWHERE, USA; a sofa, coffee table, end table with lamp, and lounge chair sitting off to the side.

TIME: The past.

SETTING: We begin in the crevices of QUIANA's memory in a dark bedroom of an urban apartment. The year is 1972.

AT RISE: Scene begins in darkness, a spotlight shines on a crib. We hear the sound of a two-year old crying.

NARRATOR (V.O.)

I heard it said that one's first memory sets the theme for their life. In my first memory, I'm in a crib, haunted by the night, and I'm screaming out for someone to save me from the darkness.

(We see the silhouette of a man in the doorway.)

I see the shadow of a man who I recognize to be my father. I believe that he's coming to save me from this terrifying feeling of aloneness, and for a moment, I stopped crying.

(The crying whimpers to a pause.)

I can tell by his demeanor that the crying annoys him, but I hoped that he will swoop me up in his arms and take me to where the light is on the other side of the door.

(Lights go out with the sound of a door slammed shut. There is complete darkness, and we hear the child scream louder in desperation.

Instead, my father shut the door. He shut the door--leaving me in complete, utter darkness—without his comfort, without his love, without his protection. From that first moment of

consciousness, my life was one desperate search for the refuge of a father, the love of a man, the love of anyone.

(Lights rise in the LIVING ROOM. TOMMY enters onstage with QUIANA hanging onto his leg, TOMMY drags her across the room.)

TOMMY: Quee, I gotta go.

QUIANA: Please stay.

TOMMY: I can't stay.

QUIANA: (still holding onto TOMMY'S leg) You can call in sick.

TOMMY: I can't call in sick with the Navy. Please let me go.

QUIANA: (stubbornly) No. Don't leave me.

TOMMY: (tugging to get away) Please, Baby. Let me go.

QUIANA: Fine.

(She lets him go, rises and races to grab his keys off the side table.)

TOMMY: Quee, give me my keys.

QUIANA: No. (puts keys behind her back) Stay with me.

TOMMY: I love you, but I have to go to work.

(TOMMY reaches for the keys as QUIANA holds them behind her back. TOMMY wrestles her for the keys as QUIANA grips them tighter and screams out.)

QUIANA: (losing grip of the keys) NO!

(TOMMY manages to grab the keys and QUIANA takes a wild swing at him. He ducks and she misses. She swings wildly with the other fist. TOMMY catches that hand and maneuvers her into a tight hold. QUIANA tries with all her might to break through.)

NARRATOR (V.O.): My father was physically abusive to my mother, so I learned early that love equaled pain. He was a product of his surroundings, a man of the streets--a drinker, user, womanizer, brawler. And although his presence in my life was sporadic, when I became a woman, I invited the same cycle of abuse into my own marriage.

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