



*Written by  
Cora Alley*

## "Seen, But Not Heard"

**Scripture:** Romans 8:28

*"And we know that in all things God works for the good of those who love Him, who have been called according to His purpose."*

**Dramatic Category:** Monologue in a skit (*This is also a "Skerman" a "Dream Skit," and a "Metaphor Skit."*)

**Topic:** Repairing broken family relationships

**Performance time:** 6 minutes

**Number of Players:** 9 players (3 women, 2 men, 1 teen male, 1 teen female, 2 female children)

**Objective:**

This "Monologue/Skerman" illustrates that God can repair any broken family relationship when we remember two things: first, to "love God" and not blame Him for the choices people make; second, to be actively involved in the work of the ministry to which He has called us. No matter what the circumstances in our relationships, as His children, we will find joy in our love relationship with Him, and find contentment when we busy ourselves with the work of the kingdom to which we have been "called according to His purpose."

**Synopsis:**

Each of these three instances of family tension require a "moment to think," so the central character uses a remote control to simply MUTE the other players while he/she addresses the audience.

1. A divorced woman tries to cope with the shattered picture of "living happily ever after" as well as the disillusionment, exhaustion, and loneliness of being a single mom.
2. A woman struggles with her blended family which presents challenges of allegiance and adaptability that are both noble and difficult.
3. A husband struggles to emotionally connect with his wife of 23 years after a reconciled affair and the estrangement that can result from living two separate lives.

**Cast:**           *(Scene 1: “Single Mom”)*

Andi:           *A single Mom*  
Brian:          *A teen-age son*  
Rachel:         *A teen-age daughter*

*(Scene 2: Blended family)*

Matt:           *The father of one girl from his first marriage*  
Patrice:        *The mother of one girl from her first marriage*  
Kelly:          *A girl of 6-8*  
Jessica:         *A girl of 8-10*

*(Scene 3: Estranged Married Couple)*

Drew:           *A husband, evaluating life*  
Nancy:          *A woman, isolated in her own world*

**Props:**

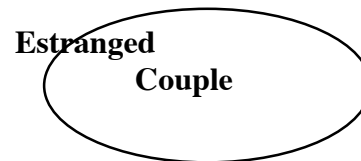
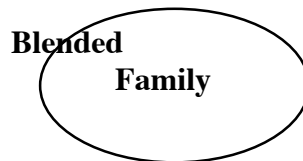
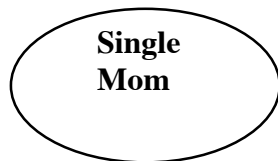
3 remote controls  
A checkbook ledger  
A backpack, a child would use to carry books to school  
A planner, day-timer

**Set:** This “Skermon” takes place in three areas of the stage.

**Option:** Use additional chairs and furniture to create the feel of rooms if you like.

**Lights:**

If possible isolate the scenes with light pools that come on during each scene as the other goes off. This will focus the audience’s attention.



**Sound:**

3 wireless mics, or standing mics for the speeches given by the central characters.  
3 standing mics to pick up the background conversation before the monologue begins.

## Scene 1: “Single Mom”

### **LIGHTS:** UP ON STAGE RIGHT SPOT

*(Rachel and Brian enter the scene, arguing about which TV show to watch. They face the audience as though the TV is out in the audience. The fight escalates as they hurl insults at each other. Brian is carrying the remote control for the TV Rachel snatches it away from him.)*

**Rachel:** I want to watch..*(insert current TV show, and state a reason for wanting to watch it.)*

*(She points the remote in the direction of the audience, thereby turning on the imaginary TV.)*

**Brian:** No way; I'm watching..*(insert current TV show, and state a reason for wanting to watch it.)*

**Rachel:** No! *(she snatches the remote from him)* We're watching (name of TV show)!

**Brian:** I'm not going to watch that stupid show!  
*(They fight over which show to watch. Andi enters.)*

**Andi:** Please! Do you always have to argue! I made a lot of sacrifices to get away from arguments, and I don't want them in my house anymore. Do you hear me?

*(Andi stares out at the audience, as though the TV were at the edge of the stage. She acts irritated with the imaginary TV. She grabs the TV remote and frantically pushes buttons.)*

Turn that TV down!  
Where's the MUTE on this thing?

*(She struggles to find it, then obviously pushes it.)*

**Brian:** Okay, then let us do something else after school.

**Rachel:** Why can't Renee come over?

**Andi:** Because I'm at work until 6:00; I don't want kids over here when I'm not home.

**Brian:** I could use the internet.

**Andi:** Not until I get home. That Internet is as useful as it is dangerous. I'm not going to be one of those parents who don't know what their kids are into.

**Brian:** You don't know what I'm into, Mom. When are you going to come to one of my games?

**Rachel:** Dad would have let me have friends over.

**Andi:** Well, your father doesn't live here any more, and what I say goes.

*(Both Rachel and Brian talk at once. Rachel wants friends over. Brian wants more freedom. They adlib the dialogue, and it escalates into another war.)*

*(Out of desperation, Andi stares at the remote control, that is still in her hand, and decides to MUTE her children.)*

*(As soon as she pushes MUTE, both children go MUTE! They continue motioning to her and to each other. They continue mouthing words, but we do not hear a sound.)*

*(Andi is surprised at first, then seizes the opportunity to collect her thoughts. She turns her back on the children, who continue their MUTE raging in the background. She steps forward to address the audience.)*

**Andi:** When I was a little girl, I believed in fairy tales. I remember how they ended: The prince would swoop down and save his princess, and the two would live "happily ever after."

I'm a grown up girl now, and I don't believe in fairy tales anymore. The prince may be good for an initial swoop, early in the story, but that's where the comparison ends.

He leaves the princess with a couple of kids, a broken car, and a mortgage. They don't live "happily"...and who know what happens "after." Who cares?

*(Option: Exit players or freeze and wait for sermon)*

**LIGHTS: OUT ON STAGE RIGHT**

**Scene #2: Blended Family:**

**LIGHTS: UP ON CENTER STAGE**

*(Patrice and Matt enter the stage, working together on a checkbook ledger. They adlib dialogue about entering a check incorrectly. Kelly comes running in, clutching a backpack. Jessica chases her. Kelly hides behind her mother, Patrice.)*

**Patrice:** What's going on here?

**Kelly:** She's taking my stuff, Mom. I found my backpack in Jessica's closet.

**Jessica:** That's my backpack!

**Kelly:** It is not!

**Jessica:** It is too!

**Matt:** Well now, wait a minute. *(To Patrice)*  
Are you sure that's not Jessica's backpack?

**Patrice:** Of course, I'm sure. This is Kelly's.

*(She stands up and creates a wall with her body, protecting Kelly from Jessica.)*

**Matt:** Are you sure this is Kelly's?

**Patrice:** If Kelly says it's hers; it's hers.  
I don't know what your daughter has. I can't know everything.

**Matt:** Well, you should know what's going on with your children.

**Patrice:** I do know what's going on... with mine.

**Matt:** Oh, yours and mine again, huh?

*(A battle ensues over the backpack. Jessica steps behind Patrice and takes the backpack from Kelly. Matt steps between Jessica and Kelly to try to make peace. Patrice sees the remote lying on the floor and picks it up. In desperation, she MUTES her family; she also is surprised when they go MUTE.)*

*(She steps down toward the audience, with the backpack antics still happening in silence behind her, and says:)*

**Patrice:** When his kids come crashing in on mine, I feel like the "swamp thing" in me rises, and I just want to grab Kelly and run as far away as we can. But, we've already done that.

*(She walks over to Kelly.)* Do you remember the night we ran all The way to Grandma's house? *(She returns back to the edge of the stage.)* That night my first marriage ended. Running doesn't get you anywhere when there's no place to go.

I've got to make this marriage work. I understand the stuff about "The two shall become one," but what happens when the "Two become four"?

*(Option: Exit players or freeze & wait for sermon)*

**LIGHTS: OUT ON CENTER SPOT**

### #3: Estranged Marriage:

**LIGHTS: UP ON STAGE LEFT**

*(Nancy is exercising with great vigor. So much so that Drew has to dodge her flying fists as he tries to talk with her.)*

**Drew:** *(enters flipping through his day-timer, calendar.)*  
So, I don't think I'll get the Parkside account unless I stay over in Atlanta next weekend.

**Nancy:** *(half-listening)* Uh huh.

**Drew:** Is that okay?

**Nancy:** What?

**Drew:** If I stay in Atlanta.

**Nancy:** Oh....sure.

**Drew:** I could fly home,  
but then I'd have to turn right around and be back in three days. If I stay there, I can nail the Parkside account.

**Nancy:** Uh huh.

**Drew:** That could really get us ahead.

**Nancy:** Of what?

**Drew:** What?

**Nancy:** Get us ahead of what?

**Drew:** You know....ahead; financially, I guess.  
Give us options. We've got to make plans, Nance;  
if you don't have choices, you start to die.

**Nancy:** Uh huh?

**Drew:** Don't you want to make choices?

**Nancy:** Yes I do; and so should you.  
*(She slows down her exercise tempo to give this lecture.)*  
Your cholesterol is way too high, Drew.

You're going to die of a heart-attack one of these days, or a stroke. That would be the living end. Literally, you'd be living, but it would be the end of life as we both know it. You'd be helpless, and then where would that leave me, huh?  
*(She picks up the exercise pace again.)*

*(Drew looks disillusioned. He wanted to have a real conversation about their choices at this stage in their lives, and she turns the moment into a health lecture. In desperation, he grabs the remote control, which is lying nearby and MUTES her on this line:)*

I'll tell you where that would leave me.....*(MUTE.)*

*(She continues talking to him by mouthing the words in the background as Drew takes a few steps downstage, and speaks to the audience:)*

**Drew:** Who is this woman?  
She looks a little bit like the one I married 23 years ago, but only if I stare into her eyes and really search. She fights me, like a salmon swimming up stream. She's going to exhaust herself one of these days, and I will find her gasping for air....  
*(He watches her exercise)* just like the last throws of a weary fish.

It's okay with me if she's not a size 10 anymore.  
So her clothes don't fit; she still fits me, or at least she used to.  
Ah...that thing with her office manager didn't mean anything to her; that's what she told me. She was sorry, so that's behind us now....*(he pauses)* behind us, and beside us, and in front of us, and on top of us.

My dad died last summer, and our son is getting married this summer. What a year this has been. I feel tired just thinking about it. When I was young, I used to make up my mind and things would happen, now things happen, and I can't make up my mind.

*(Option: Exit players or freeze & wait for sermon)*

**LIGHTS OUT STAGE LEFT**

## **Sermon Points:**

In each of the three options listed below, two points are made:

1. We must make the choice to **“love God”** and not “blame God” for our circumstances. If we shut God out of our lives, He cannot work in our circumstances for “good.”
2. We must continue to live our lives **“called according to His purpose.”** We must discover “His purpose” in our situation and in the larger context of our lives as we express our ministry through the work of “Great Commission.” We cannot lose sight of our higher calling while we find ourselves wallowing in our present circumstances.
3. As the pastor feels led, he should give some helpful relationship advice particular to broken, blended, and estranged family situations.

## **Sermon Options:**

### **1. After every scene:**

The pastor may choose to approach each scene as ends and the characters hit a freeze pose. He may want to walk around the people and comment of the extreme difficulty each situation carries with it: the sadness, the tension, the inherent human conflict that ensues from broken family relationships. When he is finished with the scene, the players exit, and he moves on to the next one.

### **2. After all three scenes play in a row:**

The pastor may walk up to them when the lights come back on in each performance pool. After he comments on each scene, the players exit.

### **3. Revisit the pools without the players:**

He may choose to simply stand where these families have been and comment on them. They could leave an item on stage that the Pastor picks up: A TV remote for scene 1; the backpack for scene 2; and the planner for scene 3.