



KNOCKING LOUDER

a 10-minute play

EXCERPT

TARA MEDDAUGH

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EXCERPT

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www.tarameddaugh.com/knocking-louder

Knocking Louder

A 10-minute absurdist dark comedy

By Tara Meddaugh

EXCERPT

Knocking Louder

Cast

LILAH	A young woman, late teens-30s.
RITA	A mother of two daughters, 50s-70s
CAROL	A woman in her 20s-40s.

Setting

A room in a house and a doorway to that house.

EXCERPT

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At rise: LILAH, a girl in her late teens, stands by a doorway, or an impression of one. She speaks to a girl on the other side of the doorway, but one we never see.

LILAH

He's not here.

(Pause.)

I'm sorry. Zippy's not home.

BLACK OUT

LIGHTS ON

(LILAH is sitting with her family. She is eating a tv dinner on her lap. Her mother, RITA, an oddly elegant woman, is sewing on a sheet. Lilah's sister, CAROL, in her early twenties, is putting together a small wooden model of a tanker.)

LILAH

She came by again.

(A piece of Carol's model snaps.)

CAROL

(to her model)

Shoot!

RITA

What a persistent girl!

LILAH

What should I tell her next time?

RITA

Tell her, she's a persistent girl, but . . . she wears too much make up. Tell her that.

LILAH

I don't think she wears any makeup.

RITA

Too much eye shadow then. She looks like a hussie—all done up like that.

CAROL

I need some stronger glue, Mother.

RITA

Why don't you use my needle, Carol? Thread holds stronger than glue.

CAROL

Hm...

(she takes the needle and thread)

RITA

Now what am I to do while Carol sews her model tanker?

LILAH

I was wondering if maybe we could let her in next time.

RITA

Pass me that glue, Carol.

LILAH

What do you think, Mom?

(RITA puts the glue on her sewing.)

RITA

What?

LILAH

The girl. I thought it might be nice if we let her in.

RITA

Maybe you should ask your sister, dear.

LILAH

I don't want to ask her.

RITA

Why not? It is more her territory after all.

CAROL

She doesn't like me anymore.

LILAH

Carol—

CAROL

She's jealous I have him. And she knows I won't let that girl in.

LILAH

I'm not jealous!

RITA

In any case, I suppose I'll think about it, Lilah.

LILAH

Can I tell her that?

RITA

You can tell her about the make-up and that's all.

LILAH

But—

END OF EXCERPT

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ABOUT THE PLAYWRIGHT



Tara's plays have been presented by theater companies such as Fusion Theatre, Mosaic Theater Company of DC, The Directors Company, Le Petit Theatre de Terrebonne, Theatre One, Tutti Bravi Productions, Westchester Collaborative Theater, Possibilities Theater, Tagragg Productions, One Armed Man, Oracle Theatre, Inc, The Acme Theatre Company, The Harlequin Players, Woman Seeking..., and numerous schools, universities and colleges including Gardner-Webb, Prince Williams, and Colgate. Her work has showcased at festivals such as the Artists of Tomorrow Festival in NYC, The Bangkok Community Theatre Fringe Festival, the Pittsburgh New Works Series and the Last Frontier Theatre Conference in Alaska. Tens of thousands of teachers, actors and students world-wide have utilized her monologues for competitions, course material, auditions, performances, and showcases. Tara has taught Playwriting at Carnegie Mellon, the Pittsburgh Public Theatre, and for The Westport Country Playhouse, and she has led Creative Dramatics Workshops for children in underserved areas throughout New York and New Jersey. Additionally, she has script consulted on several animation and VR projects. Tara's work has been published by YouthPLAYS, Smith & Kraus, Oxford Press South Africa, the London Academy of Music and Dramatic Arts (LAMDA), Limelight Editions/Applause Acting Series, The Hunger Journal, Meriweather Publishing, Applause Theatre & Cinema, Performer Stuff and Ace-Your-Audition. She is a recipient of the Shubert Fellowship in Dramatic Writing, the Sloan Screenwriting Fellowship, the New Works for Young Women [Actors] Award, The Write Stuff Award, and is a member of the Dramatist's Guild. Tara holds her MFA in Dramatic Writing from Carnegie Mellon University.

For more information about Tara Meddaugh or her work,
visit her website at www.tarameddaugh.com.