

**LOVE IS ALL I KNOW**

**by**

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## **SETTING**

This play is set throughout the lifetime of Woman from childhood, adulthood though senior years.

The actor's voice will change as they embody different stages of life from a child to a mature adulthood who can no longer speak as loudly due to aphasia from several strokes. All the lines are spoken by the one actor with the exception of eighty-five when the daughter reads a letter.

## **CHARACTERS**

**WOMAN** Black Female who can cover a range from childhood to mature adulthood in her voice and her body.

**DAUGHTER** Black Female younger than WOMAN

## **AT RISE**

Woman's voice is heard. Sound cues can be added to establish location and time. Age is included to establish character and timeline.

## SCENE 1

**SFX: Children on a swing set**

WOMAN: Me at 9. Wanna know what I love most in the whole wide world? I think that I love B B Bats. Do you know what that is? That's the candy that we get from the store. **(SFX: Children singing a hand clapping game)**. It's so good that I stand still and don't move a muscle until its gone. I share them with my sister and we go hide behind the corner of the house so we can eat them by ourselves. I know that we're not supposed to eat them before lunch or dinner, but I can't help it, because I love them so much. I also love my momma and my sisters and brothers. Oh and I love to drink coffee, too, but don't tell momma.

**SFX: 2 Children laughing**

**SFX: Conversational footsteps on gravel road**

WOMAN: Me at fifteen. My mother lets me take company as long as we are not alone when we are together. If I ask to take company we can walk down the road, but not alone, of course. That wouldn't be proper for me to be alone with him. So my sister always volunteers to go with me. If she doesn't go, I can't go. **(SFX: Car passing by and toots horn in the distance)** She's older than me by four years. She doesn't have a whole lot to do otherwise. We work together and clean the house, wash the clothes, hang them on the clotheslines, fold and put them away. All done. So why not go with me? **(SFX: Conversational footsteps on gravel)** ...But really she always goes with me. I love my sister. I don't know what I

would do without her. She's one of my closest friends. Even if she wasn't my sister, she would still be one of my closest friends.

**SFX: Teenage girl laughter**

**SFX: Slow pacing back and forth**

WOMAN: Me at eighteen. I remember when my father was alive and seeing him with my mother. They could talk to each other with their eyes and not say a word. Not. One. Word. (Pause) They were married long enough to have ten of us. I'm waiting, but I don't hear nothing and I'm looking, but I don't have nothing to say. Until, I look down at you my beautiful baby girl. (**SFX: Baby cooing**) I thought I loved before, but I love you more than I have words to say and I will take care of you and be with you until you up and leave me. Like I left my momma when I got married.

**SFX: Bus terminal. Child whimpering**

WOMAN: Me at twenty-five. Punishing me because I ain't who HE want me to be. I can't. No mo, I can't. So can y'all do this for me? **SFX: Bus departure announcement** Stay here with momma. (**SFX: Children crying**) Help her real good around the house. Don't give her no lip. Do what she asks you to do and look out for each other. You older ones, look out for the younger ones you hear me? How long you say? Not long. Not long at all. Not one day will pass by where I won't be thinking about you, praying for you and wanting to be here with you. I won't be gone long. Just gotta make enough to take care of you on my own. Okay. I love you.

**SFX: Bus departure**

**SFX: Silver Bells (song) Instrumental @ Verse 1**

**SCENE 2**

WOMAN: Me at twenty-seven. I'm glad you love what I've done in the house and appreciate the extra you gave me. Thank you. But I was wondering if I could take a few days off, so I go and see my children back home for Christmas. I'll be back next week. Everything is put away and orderly like you like. And.... (long pause). No ma'am. I do still need my job. It's just that I ain't seen my children in two years. I miss them. They want to see they momma. I....(long pause) Yes, ma'am. I do love working here. I'll be here in the morning.

**SFX: Silver Bells instrumental @ Soon it will be Christmas Day**

WOMAN: Me at thirty-five. I know you are a good man and I know you say you love me, but I can't marry you. See, I have five children and that's how I come. I come with five others. The man that marries me has to ask for my hand and the hand of all of my children cause I'm not gone be away from them no more. Where ever I am, they gone be there, too... (long pause). What did you say? .... (pause) Then my...our answer is Yes.

**SFX: Instrumental of For Your Precious Love**

**SFX: 2<sup>ND</sup> Baby cooing**

WOMAN: Me at forty-five. I thought I was finished having babies. Look at you. Big boy. All ten pounds of you. I don't know what I've done to deserve this chance again, but I'm so thankful, Lord. **(SFX: Rocking chair)** (WOMAN sings) *Momma little*

*baby loves shortening shortening. Momma's little baby loves shortening bread.*

{song ends} Look at you. Look at you.

**SFX: Phone rings twice**

WOMAN: Me at fifty-five. Can you understand me? Tell me the truth. I'm working really hard in therapy and the doctor said that if I work hard, I'll get my voice back. I hope I do because I still have so much to say.

**SFX: Hanging up phone**

WOMAN: Me at sixty-five. I'm not doing good with the computer. It gives me a headache to think about it. It's so much right now. I'll write you a letter and call you, too. If you don't understand me tell me the truth. I found something for your sleepless nights and I ordered it from the catalogue. I'll send it to you. Love you, too.

**SFX: Hanging up phone**

WOMAN: Me at seventy-five. I know you don't want to give her a ride, but she still needs one. Her getting with your daddy and had nothing to do with you. Was in the past. She needs a ride. And If I can forgive her then so can you. So please go get her, then come by and get us and we are going to church together. Okay? See you soon. Love you. **SFX: Fumbling hanging up phone**

**SFX: Paper being torn from a notebook**

WOMAN: (Coughing. Clearing of throat)

**SFX: Notebook paper being handled**

DAUGHTER: Is this the grocery list, mom? No. Me at eighty-five....Things were not perfect.

You want me to read this at the funeral? (Beat) No? Just read it? Ok. Things were not perfect with your dad and me, but we helped each other. We came to each other's aid. He was my answered prayer and I was his answered prayer. We scraped by and (WOMAN clears throat) we did all that we could for y'all. We were even able with God's help to help others. We didn't have a whole lot of anything, but we had love. He loved me. I love him. Always will. That's all I know. I know, mom. I know.

**END**

**SFX CUE LIST**

<b>SFX</b>	<b>PAGE #</b>	<b>CUE LINE</b>
<b>Children on a swing set</b>	<b>1</b>	<b>Top of scene</b>
<b>Children hand clapping game</b>	<b>1</b>	<b>What is that?</b>  <b>Ends at: “Don’t tell momma”</b>
<b>Two children laughing</b>	<b>1</b>	<b>“Don’t tell momma.</b>
<b>Conversational footsteps on gravel</b>	<b>1</b>	<b>After SFX: Two children laughing. Pauses at “All done. Continues at “go with me.”</b>
<b>Car passing by and toots horn in the distance</b>	<b>1</b>	<b>“I can’t go”</b>
<b>Teenage girl laughter</b>	<b>2</b>	<b>“My closest friends”</b>
<b>Slow pacing back and forth</b>	<b>2</b>	<b>SFX: Teenage girl laughter</b>
<b>Baby cooing</b>	<b>2</b>	<b>Beautiful baby girl</b>
<b>Bus Terminal</b>	<b>2</b>	<b>I got married</b>
<b>Child whimpering</b>	<b>2</b>	<b>I got married</b>
<b>Bus departure announcement</b>	<b>2</b>	<b>This for me</b>
<b>Children crying</b>	<b>2</b>	<b>“here with Momma”</b>
<b>Bus departure</b>	<b>2</b>	<b>“I love you”</b>
<b>Instrumental of Silver Bells (verse)</b>	<b>3</b>	<b>SFX: Bus departing terminal</b>
<b>Silver Bells @ (soon it will be Christmas day)(Bing Crosby</b>	<b>3</b>	<b>“In the morning”</b>



<b>Instrumental of For Your Precious Love (Jerry Butler)</b>	<b>3</b>	<b>(Long pause). Ends at “Yes”</b>
<b>2<sup>nd</sup> Baby cooing</b>	<b>3</b>	<b>Instrumental of My Precious Love</b>
<b>Rocking Chair</b>	<b>3</b>	<b>“So thankful, Lord.”</b>
<b>Phone rings twice</b>	<b>4</b>	<b>“Look at you”</b>
<b>Hanging up phone</b>	<b>4</b>	<b>“Much to say”</b>
<b>Hanging up phone</b>	<b>4</b>	<b>“Love you, too.”</b>
<b>Fumbling hanging up the phone</b>	<b>4</b>	<b>“Love you”</b>
<b>Page being torn from a notebook</b>	<b>5</b>	<b>SFX: Fumbling hanging up the phone</b>
<b>Note paper being handled</b>	<b>5</b>	<b>Clearing throat</b>