

ALL IN THE LIFE OF A WOMAN

by Sarah P. Roker



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All in the Life of a Woman

A mother-daughter
entertainment presentation

by SARAH P. ROKER

CHARACTERS

In order of appearance

NARRATOR
FIRST YOUNG WOMAN
SECOND YOUNG WOMAN
FIRST NEW MOTHER
SECOND NEW MOTHER
MOTHER WITH BABY
FRIEND
BABY
MOTHER
TODDLER
FOUR-YEAR-OLD
CHILD
TEEN
TEENAGE BOY
TEENAGE GIRL
COLLEGE STUDENT
YOUNG WOMAN
DAUGHTER
MOTHER

PRODUCTION NOTES

All in the Life of a Woman was designed to be presented by females, for females. It traces the life span of a female from babyhood through grandmotherhood in a lighthearted manner. It can be done on a small stage with few props, or quite possibly with no props or costumes.

A minimum of three females can play the various roles, or up to 20 females could act out the various scenes. The physical descriptions of the players are not important because the characters represent any female in each stage of her life. Babies and children can be played by teens or adults speaking in childlike voices. They can wear or carry something to represent the age they are portraying. For example, Baby could wear a bonnet and/or a bib. Even the one male role can be portrayed by a female wearing pants and a hat to cover her hair.

The Narrator briefly describes the different life stages and one or two characters at a time depict the situation through actions and dialog. The stages covered are: pregnancy, newborn, one-year-old, toddler, 2½-year-old, four-year-old, school entrance, elementary school years, teenagers, learning to drive, borrowing the car, prom night, graduation, college student, young mother, and grandmotherhood.

The action is fast-moving since each scene takes only a few seconds. Total length of the performance is approximately 20 minutes. This presentation would be excellent for use at a mother-daughter tea or banquet.

1 (*NARRATOR stands Stage Left, with or without a podium,*
 2 *where she can see the action. The characters act out the situations*
 3 *at Center Stage. If available, curtains can be drawn before each*
 4 *sequence of action or lights can blackout. Otherwise, the*
 5 *characters may simply enter on and exit off the playing area.*

6 **OPENING MEDITATION:** (*Optional*)

7 **NARRATOR:** God's greatest gift to us is life, both now and in
 8 the hereafter. Tonight we are going to focus on the life
 9 cycles of daughters, mothers, and grandmas. Let's start
 10 by going back to the beginning of a new life . . . to the
 11 days of pickle and ice cream cravings, morning sickness,
 12 and clothes that don't fit. (*Two young WOMEN enter Stage Right,*
 13 *side by side. They stop abruptly at Center Stage with first line.*)

14 **FIRST WOMAN:** Hey, guess what? I'm pregnant!

15 **SECOND WOMAN:** Oh, that's wonderful! What's your due date?

16 **FIRST WOMAN:** December tenth.

17 **SECOND WOMAN:** Of course you realize what that date
 18 actually means, don't you?

19 **FIRST WOMAN:** No, what?

20 **SECOND WOMAN:** That's the day the baby will *not* be born!
 21 (*Both young WOMEN exit.*)

22 **NARRATOR:** After nine months of anticipation, the baby is
 23 finally born. Both mother and baby embark on the
 24 interminable process of learning their new roles —
 25 sometimes not very efficiently. (*Two young MOTHERS enter*
 26 *Stage Right and sit Center Stage with their newborns. The babies*
 27 *can be imaginary, dolls, blankets, or real.*)

28 **FIRST NEW MOTHER:** (*With exasperation*) I never knew
 29 babies were so much work. It's a twenty-four-hour job! I
 30 never seem to get a moment to myself.

31 **SECOND NEW MOTHER:** Yeah, they were easier to care for
 32 when they were inside the womb. (*Looks to other MOTHER*
 33 *with a gleam in her eyes.*) Shall we put them back? (*Both*
 34 *MOTHERS look at each other with a smirk and then exit.*)

35 **NARRATOR:** The newborn could be rightfully accused of

1 using her head since that is the only part of the body
 2 over which she has control. She coos, she cries, she looks
 3 and listens. Then comes that glorious day . . . (A MOTHER
 4 enters holding and looking at her baby as a FRIEND looks on.)

5 MOTHER: (Looks and points to baby.) Did you see that?

6 FRIEND: What?

7 MOTHER: She smiled!

8 FRIEND: I doubt it. She's only a month old.

9 MOTHER: I'm not kidding — she really smiled! There — she
 10 did it again! Did you see it?

11 FRIEND: Yeah, but it's probably just gas. (MOTHER and
 12 FRIEND exit Stage Right.)

13 NARRATOR: The infant eventually stops using her head —
 14 maybe for the rest of her childhood. Now she discovers
 15 her hands and feet and what they will do. (BABY crawls
 16 On-stage and sits on a blanket, sucking on a pacifier. She pulls
 17 out the pacifier and looks at it. Then she examines her thumb
 18 thoughtfully. Next she puts her thumb into her mouth and sucks
 19 it for a few seconds. She pulls it out and again examines it
 20 admiringly.)

21 BABY: Not bad! (Stretches out hand and stares at it.) I sure could
 22 use a manicure about now.

23 NARRATOR: And, oh, the feet! What she can do with her
 24 feet! She can creep, crawl, walk, and finally run. (BABY
 25 runs across the stage.)

26 BABY: Now that I have the skill of locomotion, they'll never
 27 be able to keep up with me. (Runs Off-stage.)

28 NARRATOR: Mothers and fathers often debate over whether
 29 baby says "Mama" or "Dada" first. It makes their day to
 30 have their brilliant child identify them by name.
 31 However, there's no doubt what a child's first meaningful
 32 word is . . . (MOTHER enters Stage Right and stands by a chair,
 33 holding a bib. BABY enters Stage Right with toys and sits on a
 34 blanket, playing.)

35 BABY: (Defiantly) No!

- 1 **MOTHER:** *(Firmly)* Yes! It's time to eat. Come over here and
 2 let's get into your highchair.
- 3 **BABY:** *No! (MOTHER goes after BABY and manages to get her*
 4 *into the chair and puts on bib after a struggle. MOTHER picks*
 5 *up dish and spoon and tries to feed BABY.) No! (Clamps mouth*
 6 *shut.)*
- 7 **MOTHER:** *(Making a sweeping motion with spoon)* Here comes
 8 the airplane. Open up the hangar door so it can go in.
 9 Zoom!
- 10 **BABY:** *(To audience)* She doesn't really think I'll fall for that,
 11 does she? That's the oldest trick in the book. *(Shakes head*
 12 *"no" emphatically, keeping her mouth clamped shut and runs*
 13 *Off-stage with MOTHER chasing her.)*
- 14 **NARRATOR:** Do you suppose she uses that negative word so
 15 much because she has heard it so often during the past
 16 few months? Then comes that magic moment when she
 17 learns to put words together to form sentences, and we
 18 may hear: *(MOTHER and TODDLER enter Stage Right and*
 19 *face each other. MOTHER is holding child's coat and starts to*
 20 *put it on her.)*
- 21 **TODDLER:** *(Grabbing coat)* That's mine. Me do it myself!
 22 *(Struggles into coat, getting it on upside-down and backwards.*
 23 *MOTHER and TODDLER exit Stage Right with TODDLER*
 24 *still struggling with the coat.)*
- 25 **NARRATOR:** And thus begins what's notoriously known as
 26 the "terrible twos." Two-and-a-half-year-olds should
 27 come with a warning label, something like: "This child
 28 may be hazardous to your health and well-being, and
 29 may destroy every ounce of equilibrium you may have
 30 established up to this time." *(TODDLER and MOTHER enter*
 31 *Stage Right. MOTHER is holding a new shorts set to show her*
 32 *2½-year-old daughter.)*
- 33 **MOTHER:** Here, I picked out a nice, new outfit for you to
 34 wear today. *(Attempts to put it on child, who backs away.)*
- 35 **TODDLER:** No, not that. I hate that! I want to wear my red

1 shorts again.

2 **MOTHER:** But you've worn them every day this week.
3 They're worn out and dirty. This is much nicer. (*Indicating*
4 *new outfit. TODDLER stomps Off-stage; MOTHER follows.*)

5 **TODDLER:** No!

6 **NARRATOR:** (*To personalize the narration, insert your favorite*
7 *"terrible twos" anecdote here. It adds to the fun if the subject of*
8 *your anecdote is your own daughter who is attending this event!*
9 *Or you may use the following:)* One of my girls actually
10 developed the talent of letting her foot go so limp that I
11 couldn't possibly put a sock on it. I won't reveal her name,
12 but she is my favorite fifteen-year-old daughter. But
13 praise the Lord, this stage doesn't last forever. The
14 typical three-year-old uses the word "yes" just as
15 frequently as she formerly used the word "no." Perhaps
16 this is to prepare us for the out-of-bounds exuberance of
17 the four-year-old. At this age she seems out of bounds on
18 everything, especially the scope of her imagination.
19 (*FOUR-YEAR-OLD saunters in Stage Right and sits on the*
20 *stage with her legs swinging over the edge or sits on a chair. She*
21 *begins telling her tall tale to the audience as though she believes it.*)

22 **FOUR-YEAR-OLD:** Once when I was playing in my backyard,
23 an alligator crawled in. He bit me on the leg. (*Touches*
24 *leg. Puts hands on hips.*) So I bit him back. Yuk! (*She rises*
25 *and wanders Off-stage sucking her thumb.*)

26 **NARRATOR:** No, she's not lying. She is having difficulty
27 distinguishing between fact and fiction. (*Pause*) The next
28 monumental occasion is the entrance into school, where
29 Mother enthusiastically drags her reluctant child into
30 the classroom. (*MOTHER enters Stage Right with CHILD*
31 *holding onto her legs, fighting and screaming in protest.*)

32 **NARRATOR:** Oops! (*Runs over next to MOTHER and CHILD.*)
33 Cut! Cut! (*Action stops.*) I think we got it backwards. The
34 child is the happy, cheerful one, while the mother is crying
35 over the "loss" of her precious offspring. (*CHILD exits*

1 *Stage Right, skipping cheerily into "classroom" [Off-stage] as*
 2 *MOTHER weeps loudly and exits Stage Left.) The journey*
 3 *through the years of elementary school takes some*
 4 *interesting turns as the child expands her sphere of*
 5 *influence outside the home and mother. The child strives*
 6 *to establish her own identity, her own individuality, and*
 7 *her independence. One minute she's driving her parents*
 8 *crazy with questions and the next she knows all the*
 9 *answers. It's almost a time of comic relief for parents as*
 10 *they watch their child develop her relationships with the*
 11 *rest of the world. Then come the teen years. What can*
 12 *we say about teenagers? We do know that sound travels*
 13 *slowly for them. Advice we give them now doesn't reach*
 14 *their ears until they're about twenty-one. Teenagers live*
 15 *in a world of their own, marching to the beat of the rock*
 16 *drummer. The perfect solution? Set up a teenage colony*
 17 *in outer space, complete with a mall on every corner and*
 18 *a cordless telephone for everyone. Just imagine, they*
 19 *could turn up their music as loud as they wanted to*
 20 *without disturbing any adults. They could drive each*
 21 *other crazy. We could send them off at the first sign of*
 22 *puberty and allow them to return at nineteen or twenty*
 23 *after completing a maturity test. Unfortunately, we*
 24 *haven't developed the technology for that yet.*
 25 *(Dramatically) The truly tragic part of this period of a*
 26 *young person's life is that the parents of teens suddenly*
 27 *lose their intelligence. Those smart, capable adults*
 28 *suddenly become complete ignoramuses totally out of*
 29 *touch with reality. (Pause) Every mother dreads the day*
 30 *that her adolescent daughter decides she wants to learn*
 31 *to drive. (MOTHER enters Stage Right and sits in chair,*
 32 *reading. TEEN enters Stage Right and approaches her.)*

33 **TEEN:** Mom, would you take me out driving? *(Pleading)*
 34 Please?

35 **MOTHER:** Go ask your dad.

1 **TEEN:** *(Desperately)* You know he refuses to take me ever
2 since I knocked over that mailbox.

3 **MOTHER:** Well, what about the last time I rode with you
4 when you went the wrong way on a one-way street?

5 **TEEN:** Aw, anybody can make that mistake.

6 **MOTHER:** I think you'd better take Driver's Ed at school.
7 Put the wear and tear on *their* car and instructor.
8 *(MOTHER and TEEN exit Stage Right.)*

9 **NARRATOR:** Next step: wheels! The sixteen-year-old can
10 actually take herself wherever she wants to go. And you
11 thought you had trouble keeping up with her when she
12 was 2½! *(MOTHER enters Stage Right with TEEN following.)*

13 **TEEN:** Mom, can I borrow the car? *(Trying to sound desperate)*
14 I have to have typing paper for school tomorrow. I'm
15 completely out. Mr. Edwards said that if I don't bring
16 some, he'll give me an F for the day. I'll be careful, I
17 promise.

18 **MOTHER:** *(Reluctantly)* Oh, all right. But be careful and don't
19 go anywhere else. *(Hands over the keys. TEEN grabs the keys and*
20 *hurries Off-stage. Off-stage a car is heard roaring off with squealing*
21 *tires. MOTHER holds head in her hands and exits Stage Right.)*

22 **NARRATOR:** Sometimes around this age, the teenager has
23 her first experience with the prom. She ultimately fulfills
24 her dream of becoming a princess by donning her ball
25 gown and dancing the night away — then partying
26 through the morning hours. *(Teenage couple dressed for a*
27 *prom enters Stage Right and sits on two chairs with the BOY*
28 *pretending to be driving. Both are tired and drooping.)*

29 **BOY:** Can we go home now? We went to the dance and the
30 "After Prom Party." And we went bowling and out to
31 breakfast. Can't we call it quits now and go home and
32 get some sleep?

33 **GIRL:** I'm tired, too, but we can't go home yet. It's only 5:30!
34 We have to wait for the sun to come up so that we can
35 say we stayed out all night. *(BOY gives an exhausted sigh.)*



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