

Celebrating Australian Playwriting



Australian Script Centre



For Love Alone

by Gillian Berry

EXTRACT

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CAST

IN AUSTRALIA

TERESA HAWKINS

ANDREW HAWKINS

KITTY HAWKINS

LANCE HAWKINS

JONATHAN CROW

AUNT BEA

{WILD GIRL

{ANNE

IN ENGLAND

TERESA HAWKINS

JAMES QUICK

LUCY/WOMAN (no
lines) TRAIN GUARD

HARRY/MAN (no lines)

JONATHAN CROW

MANETTE

WILD GIRL

WAITRESS

WOMAN IN BAR

LANDLADY

In the cast list I have placed the Australian characters opposite the British characters the way in which I think they should double.
Only Teresa and Jonathan are constant.

TERESA IS ABOUT 19. SHE IS AN INTENSE THIN GIRL WHO ENJOYS WEARING CLOTHES WHICH OTHERS WOULD REGARD AS ECCENTRIC. SHE LIKES PANNE VELVETS, DROOPING RENAISSANCE SLEEVES AND FLOWING VOILES. SHE ALSO WEARS UNUSUAL COLOURS FOR A GIRL IN SUCH CONSERVATIVE TIMES. SHE MIGHT BE PRETTY ON OCCASION BUT IS USUALLY GRAVE AND DOESN'T OTHERWISE TAKE MUCH CARE OF HERSELF.

KITTY IS THREE YEARS OLDER. SHE HAS BEEN THE 'MOTHER' OF THE FAMILY SINCE THEIR OWN MOTHER DIED. KITTY IS SWEET AND DUTIFUL AND SENSITIVE. SHE KNOWS THERE IS ANOTHER LIFE OUT THERE BUT IS TOO UNSURE OF HERSELF TO ATTEMPT IT. SHE DOESN'T HELP MATTERS BY WEARING UGLY AND SERVICABLE CLOTHES. SHE ADMIRES TERESA'S INDEPENDENT SPIRIT.

LANCE IS 15. GOING THROUGH ADOLESCENCE. HE ALSO ADMIRES TERESA BECAUSE SHE HAS A MIND OF HER OWN BUT HE IS UNKIND TO KITTY WHO DOES EVERYTHING FOR HIM. HE IS TALENTED MUSICALLY BUT COWED AND OVERAWED BY HIS FATHER. HE FEELS HE MUST BE MANLY BUT IS RACKED WITH CONFUSION AND SEXUAL CURIOSITY. HE IS HALF CHILD STILL.

ANDREW IS A HANDSOME, VAIN MAN WHO PROFESSES LOVE FOR HIS CHILDREN BUT NEVER GIVES THEM ANY REAL ATTENTION. HE IS BOASTFUL AND TEASING AND FLAUNTS HIMSELF HALF-NAKED BEFORE HIS DAUGHTERS. HE IS REALLY ONLY INTERESTED IN OTHER PEOPLE INsofar AS THEY NEED OR ADMIRE HIM. HE IS A GENUINELY TALENTED NATURALIST WHO TREATS HIS FAMILY AS SPECIMENS.

AUNT B. IS ONE OF THOSE HEARTY WOMEN WHO WANT TO BE HELPFUL AND LOVED BY EVERYONE. SHE IS A WIDOW AND MOTHER OF ANNE, TERESA'S FAVOURITE COUSIN. SHE IS OVERBEARING AND IRRITATING, BUT WITH A HEART OF GOLD.

ANNE IS AUNT BEA'S DAUGHTER. SHE IS PRETTY AND MUCH LOVED BUT SEES HERSELF TRAPPED BY HER MOTHER'S ASPIRATIONS FOR HER. SHE IS TOO KIND-HEARTED TO HURT HER MOTHER'S FEELINGS BY STRIKING OUT ON HER OWN. SHE IS TOO TIMID TO BREAK OUT OF THE SOCIAL MORES OF HER CLASS. UNDERNEATH HOWEVER IS A PASSIONATE WOMAN.

JAMES QUICK IS NOT NECESSARILY PHYSICALLY ATTRACTIVE BUT IS AN URBANE AND SOPHISTICATED MAN. HE LOVES WOMAN. HE IS GENEROUS AND PASSIONATE. HE IS A MAN WITH AN INDEPENDANT MIND WHO SEES THE LARGER PICTURE OF LIFE.

JONATHAN CROW IS AN INTELLECTUAL. A WORKING CLASS BOY WHO'S BRAINS HAVE OPENED DOORS FOR HIM. HE IS CHARMING AND RUTHLESS. AT HEART HE IS A MISOGYNIST WHO PROFESSES WORDLY VIEWS BUT IS UNABLE REALLY TO BREAK AWAY FROM HIS PREJUDICES.

HARRY IS A YOUNG INTELLECTUAL A REAL FREE SPIRIT. CLASS OR CUSTOM DOES NOT TIE HIM. HE IS RECKLESS AND SELDOM THINKS OF THE CONSEQUENCES. HE IS FLIRTATIOUS AND ATTRACTED TO OLDER WOMEN.

LUCY IS A WORKING CLASS GIRL. SHE ALLOWS HERSELF TO BE USED BY BOTH HER EMPLOYER AND CROW IN THE HOPE THEY MIGHT BE KIND TO HER. SEX IS HER ONLY WEAPON.

MANETTE IS A WOMAN OVER 50. BOHEMIAN, PASSIONATE. PROBABLY A DRINKER

WILD GIRL. SHE MIGHT BE A FIGMENT OF TERESA'S IMAGINATION OR THE EMBODIMENT OF TERESA'S UNEXPRESSED NATURE, OR THE WILD PART OF EVERY WOMAN. SHE IS ELUSIVE BUT IS SEEN FLEETINGLY IN EVEN THE MOST UNEXPECTED PLACES.

THE FIRST ACT IS SET IN SYDNEY, AUSTRALIA.

THE SECOND ACT IS SET IN LONDON, ENGLAND.

THE MOON IS SIGNIFICANT. WATER IS A RECURRING MOTIF. RIPPLE SHADOWS OF THE RIVER. RAIN. THE OCEAN.

THE PAINTING VOYAGE TO THE ISLAND OF CYTHERA BY ANTIONE WATTEAU IS IMPORTANT. THIS PAINTING, ON A SCRIM OR PROJECTED ONTO THE CYC, SHOULD BE THE FIRST THING AND LAST THING THE AUDIENCE SEES ON ENTERING AND LEAVING THE THEATRE.

CONSIDER A NON-NATURALISTIC SET WITH KEY PROPS ONLY. AN IMPRESSIONISTIC VISION OF TERESA'S STATE OF MIND.

ACT I

SCENE 1.

DARKENED STAGE.

A MOON IS SLOWLY RISING OVER THE RIVER.

A NAKED GIRL IS DANCING, DREAMILY, SENSUOUSLY. SHE IS COLOURED BY THE SHADOWS AND RIPPLES FROM THE RIVER. WE CAN HARDLY TELL WHICH ARE HER SHADOWS AND WHICH ARE THOSE OF THE WATER AND THE DARK GROVE OF TREES WHICH BEND AND SWAY GENTLY IN SILHOUETTE. (SEE WATTEAU PAINTING)

A FAINT GLIMMER OF LIGHT CATCHES THE EDGE OF AN UPSTAIRS SASH WINDOW.

TERESA IS LEANING AGAINST THE WINDOW FRAME LOOKING OUT AT THE DANCING WILD GIRL.

OUTSIDE THE EERIE SCREECH OF FLYING FOXES (FRUIT BATS) AND THE TROPICAL SOUNDS OF SYDNEY'S SUMMER.

THE WILD GIRL SENSES SHE IS BEING WATCHED. TERESA AND SHE LOOK AT ONE ANOTHER. THE WILD GIRL IS ALMOST CHALLENGING TERESA TO JOIN HER. THEN SHE LAUGHS AND VANISHES INTO THE DARK.

SIMULTANEOUSLY ...

SCENE 2

A ROAR OF LAUGHTER FROM ANDREW.
SCRIM FLYS/PROJECTION OUT REVEALING
ANDREW.

A BIG GOLDEN MAN. GOING SLIGHTLY TO FAT AROUND
THE WAIST.
HE IS NAKED FROM THE WAIST UP. BARE FEET.
FANNING HIMSELF.

THIS IS THE LARGE KITCHEN/GENERAL ROOM OF A HOUSE
ON THE RIVER AT WATSON'S BAY.

TERESA AND KITTY ARE DRESSED FOR A WEDDING.
KITTY, WHO IS A FEW YEARS OLDER THAN TERESA, IS
PREPARING A MEAL - PEELING VEGETABLES ETC. LANCE
IS PLUCKING THE STRINGS OF A GUITAR - NO TUNE,
JUST CHORDS, PUNCTUATING THE DIALOGUE. THEY ARE
ONLY HALF-LISTENING TO THEIR FATHER.....
IT IS VERY HOT.

ANDREW: (RELISHING THIS STORY).... She asked how it was
possible for a man to have such beautiful white
feet.

KITTY (EMBARRASSED)

ANDREW Yes...I've been loved by many women.

TERESA (PULLS A FACE.)

ANDREW D'you see this hand, Kit?

KITTY Well I've felt it a bit in my time.

ANDREW Women have kissed this hand.

BOTH GIRLS LOOK AT HIM

Yes, Kit yes, you disbeliever. Teresa won't
believe me because she doesn't want to love me,
but women, several women have kissed this hand.

A PAUSE AS HE DARES THEM TO QUESTION HIM

D'you know how a woman kisses a man's hand?
Huh?

They take it in both their hands, and kiss it
first on the back (HE DEMONSTRATES ON HIS OWN
HAND) and then each finger separately and they
hate to let go.

TERESA Handy Andy.

ANDREW You can mock Teresa. Lots of women have loved your Andrew. A woman, a married woman, Mrs. Kurzon said to me once "Mr. Hawkins I wonder how many women have wanted to put their hands into your wonderful hair".
(HE STRETCHES LUXURIOUSLY)
Kitty don't forget to clean my boots, I'm going into town this afternoon.

KITTY On the same boat with us to the wedding?

ANDREW No later. Has Trees sewed the buttons on my white shirt? Trees! Buttons - shirt?

TERESA Well, you could have gone to Malfi's wedding. You're going into town.

ANDREW Ha - I don't approve of that hocus-pocus. You know that Teresa. Love alone unites adult humans.

TERESA (GRINNING) We're not illegitimate.

ANDREW Your mother and I were united by a great love; but we were young and we couldn't bring ourselves to hurt her mother's feelings.

TERESA ...and what would you do now if you fell in love with somebody else...

KITTY (HALF LAUGH) Trees!

ANDREW (A PAUSE.) Teresa, Kitty, since you bring it up, I have something to tell you. And Lance.

(LANCE STOPS PLAYING)

I am in love again.

THE GIRLS AND LANCE ARE SUDDENLY SHOCKED.

KITTY Daddy!

TERESA What? Who with?

ANDREW With a young woman... of thirty. My whole life is wrapping itself around her;

I'm so glad you brought it up...(HE MOVES TO PUT HIS ARM AROUND THE GIRLS)

TERESA Don't touch me, I don't like it.

ANDREW This is no way to treat men. Men don't like unbending women.

TERESA I am unbending.

ANDREW You'll be sorry for it.

TERESA You ordered us never to kiss or coax or put our arms around you or one another.

ANDREW Well you know I abhor coaxing, lying, wheedling women.

TERESA Have you ever seen me kiss and coax? Have I ever asked for a single thing?

ANDREW No. It's a pity in a way. You've no attraction for a man as you are. It might be better if you did know a bit more how to lure men.

TERESA (SNORTS)

ANDREW You're too cold Trees, you've never shown me any love.

KITTY (UPSET) Daddy, don't!

ANDREW As soon as she was born, I saw that Kitty would be a womanly woman; pretty, humble, sweet. But you...
So I was determined to lead you out of all the temptations your sex is prone to, and let me tell you there are many - many of which you are not aware -

TERESA There is nothing of which I am not aware!

ANDREW No one is good enough for you, are they? Mooning and moaning to yourself.
(TO KITTY AND LANCE) She hates everything your sister.
I love everything. I love everyone. My one prayer, though I pray to no vulgar god, is for love.

TERESA You disgust me.

ANDREW I disgust you! Huh! Look at her! Pale, haggard, a regular witch. She looks like a beggar. Who'd want her!

KITTY (NEARLY IN TEARS) Please Daddy!

ANDREW What pride! Pride in rags! Plain Jane on the high horse! When she's an old maid she'll still be proud and noble.

TERESA I'll kill you if you insult me.

ANDREW (LAUGHING) How, how could you kill me?

TERESA With my bare hands. I know where to press.

KITTY Terry! Don't be silly!

TERESA I will kill you father. Believe me!

KITTY Don't, please stop it!

TERESA Coward! Hitting your children when they're small, insulting them when they are big.

KITTY (IS CRYING, SOFTLY, HOPELESSLY)

ANDREW (ROARS IN FURY)

TERESA (CRIES OUT IN FRUSTRATION, RAGE AND GRIEF)

SCENE 3

THE WILD GIRL IS LYING ON HER STOMACH DANGLING HER HANDS IN THE RIVER. TRYING TO CATCH A CRAB. THE HOT SUN BEATS DOWN. SHE TAKES OFF A LAYER OF CLOTHING TOUCHING HER BREAST AS SHE DOES SO. SHE ENJOYS THIS AND HER HANDS WANDER FURTHER OVER HER BODY. SHE ROLLS IN PLEASURE AND CONTINUES TOUCHING AND CARESSING HERSELF.

THE END OF THIS SCENE IS LIT AND PLAYED OUT SIMULTANEOUSLY WITH THE END OF SCENE 2.

AS TERESA CRIES OUT THE WILD GIRL CRIES OUT WITH HER ORGASM.

TERESA AND KITTY MOVE IN TRANSITION FROM THE KITCHEN TO THE PIER ON THEIR WAY TO THE WEDDING

AND STOP IN SHOCK AS THEY APPROACH HER.

THE WILD GIRL SEES THEM. THERE IS A MOMENT OF NEITHER KNOWING WHAT TO DO AND THEN THE GIRL JUMPS UP AND HOYDENISH, SKIRTS FLYING, LEAPS AWAY.

AS SHE DISAPPEARS

CROW (CALLING TO THEM) Hello there!

JONATHAN IS DRESSED IN BLACK TROUSERS AND WORK BOOTS. HIS SHIRT OPEN AT THE NECK. NO JACKET. CARRYING A ROLLED UP TOWEL IN WHICH HE HAS HIS SWIMMING COSTUME.

TERESA Oh.... Hello...

CROW (APPROACHING) Nice weather for fried fish!

KITTY (GIGGLES)

CROW Where are you two going to all so gay?

KITTY To a wedding.

CROW (LAUGHS) You girls!

TERESA What about you, Mr. Crow?

CROW Launch picnic up the Lane Cove. My bathers. A wedding, phew! Long tails in this weather - is that what they wear?

TERESA I don't know. I suppose some do.

KITTY Some people got married in bathing suits, in the paper.

CROW Bit frank, isn't it?

TERESA It was quite a scandal.

CROW All that fuss to dress up, just to take 'em off.

KITTY (NOT UNDERSTANDING THE INNUENDO) You don't want them to live in them forever?

CROW (GRINS) Well, better shove off. (TO TERESA) I've never seen you look such a toff. Didn't know you went in for all that smart stuff

THE WEDDING MUSICIANS ENTER QUIETLY AND SETTLE INTO THEIR CORNER. ONCE SETTLED THEY BEGIN TO PLAY. TRIO. (PERHAPS LANCE COULD BE ONE OF THEM)

TERESA Well.... sometimes.

KITTY It's a wedding...our cousin.....our cousin Malfi...

CROW Hmm. Yes, you said. Well I'm off. Keep your powder dry.

TERESA Goodbye Mr. Crow.

CROW Ta Ta! (HE GOES)

KITTY Teresa who was that?

TERESA Jonathan Crow. He's the one who coaches me in Latin at night.

KITTY He's quite young.

TERESA Not really. He's very poor, that's why he has to teach at night. He's got no one to support him, but... (He's very clever)

AUNT B (OFF. CALLING) There you are darlings!

KITTY It's Aunt Bea! Hello Aunt Bea.

BEA BUSTLES ACROSS TO THEM.

AUNT B My favorite nieces, lovely girls! (SHE GIVES THEM A KISS EACH) What a day! We should have brought our bathers. You look lovely Teresa...but...oh, oh stand still! You've got a rose hanging by a single thread. There we are. How is your dear father my brother...? (WAVING AND CALLING) There's cousin Sylvia! Hello Sylvia! Warm enough for you? Oh I don't think she saw me. (GIGGLES) So here we are my chicks, at Malfi's wedding.

TERESA There's Anne. (CALLING) Anne! Over here. Anne!

ANNE (RUSHES ACROSS) Tess! Kitty! It's so lovely to see you.
(HUGS THEM)

TERESA Everyone's getting married it seems.