#### SETTING

The set is the interior of a modest three-bodroom bungdow, 406 Clybourne Street, in the near northwest of central Chicago. There is a sixting moon with front door access, a fireplace with an oak manuclpiece, and a separate disting area with built-in cupboards. At the rear of the dining area, a swinging door leads to a kitchen. A staircast leads up to a second floor, and beneath it, another door leads down to a basement There is a hallway and a buthroom door. and would be

#### NOOTH.

In the original production, the actor playing Jim and Tom also played the role of Kenneth. In some subsequent productions a sepsease actor was bired to play the role of Kennech alone.

# CLYBOURNE PARK

#### ACTE OWNER

Separador 1959. Three e'clock, Security afternoon. The house is in discreey. Cardboard boxes are stacked in conners. Some furniture has been removed, shelves empaied. Pictures have been removed from the walls and carpets have been rolled and steed on end. Not for from the fireplace. Russ site alone reading a copy of National Geographic. He is dressed in pajama sup and chinas, socks no shoes. On a sable ness to him six a carton of ice cream into which, from zime so zime, he dipe a spoon. Music plays sofely on a radio market the Address.

After some sime, Box descends the states carrying linear to place in a carellocard best. As the pucks, the stope to look at Plant.

BEV. You're not going to eat all of that, are you? (He turns down

REUSS. (Whole his mount full.) Wheeldige say?

BEV. What see crosses is that?

RUSS. Um. (Looks at the carters.) Nespolitan.

DEV. Well, don't feel compelled to ear that.

RUSS. (Shruge, havely austible.) Going to wrate. (For turns the radio hack up and Francisc enters from the hitchen, wearing a maid's uniform. But remains in the foreground at the joins ben).
FRANCINE. (To Ben) So, if it's all right I'm just going to put

these candleseicks here in the big box with the utomile.

BEV. That is what I would do, yes, but you do mean to wrap them

FRANCINE. Oh, yes ma'um.

BEV. Oh. Now: Francine: I was wondering about this chaffing dish, which we have practically never used.

FIRANCENE, You, makes

BEV. Do you own one of these yourself?

FRANCINE. No. I sure don't.

BEV. Because I do love so essertain though for the life of ose I can't remember the last time we did. But still, it does seem a shame to give it away because it's just such a nice thing, haft is!

FRANCINE. Oh, yes it is. BEV. And it just looks so lonely sixting there in the cupboard as I was wondering if this might be the sort of thing that would be use-

FRANCINE. Obbbb, thank you, I couldn't take that:

BEV. (No chapling alish.) See how sad he looks? FRANCINE. You don't want to be giving that to me.

BEV. Well, accombeless I'm offering. FRANCINE. No. I don't think I should.

BEY. Well, you think about it. FRANCINE. But thank you for offering. BEV. You think about it and let me know.

FRANCINE. Yes, ma'am.

BEV. And do put some paper around those. FRANCINE. Yes, ma'aro. (Prancine gues into hitchen. Bev seturns with more to pack, passing Ruis.)

BEV. That's a funny word, isn't in Nespolitan. BUSS. (Turns off realis.) Funny what way!

BEV. What do you suppose is the origin of that? RUSS. Uhhh ... Naples, I imagine.

BECV. Maplest RUSS. City of Napled

BEV. Moses. BSPSS. Of or mermiology to

BEV. Because a person from Naples, I mean shey wouldn't be called, well, not Napatron, obviously. I guess that was already exhaul (Laught, thre serious.) On the other hand, you do say Italian. But cities, though, and specifically ones that end in S. because there must be a rule of some sort, don't you think! Help me think of a city other than Napler that also ends in St (Please.)

RUSS, UMAh-BEV. Ob 6ddfe, Ules.

RIUSS. Des Moisses. REW. Not a nilear S.

RIJESS, Brussella.

BEV. All right. There you go. And how do we refer to them?

RLISS. Belgiana. BEV. But, the people from the city

RUSS. Never mer anyone from Brossels.

BEV. But shere has to be a word.

RLISS. Look it up. BEV. Whereit

RUISS. Diexiomacy?

BEV. But it's not going to say this is the capital of Belgium and by the way she people who live there are called ---

RUISS. Give Sally a call.

BEV. She won't know that. RUSS. She and Ray went to Paris.

BERY, Sec.

RIUSS. Cline to Brussels.

BEV. Sally never knows those sorts of things. RUSS, Db. Ob.

REV. What RUSS. Pedelane.

DEV. What about sheed (Prencine returns with more packing.)

# **Clybourne Park Script**

Ben Keppel

#### **Clybourne Park Script:**

Script Analysis for Actors, Directors, and Designers James Michael Thomas, 2005 Based on the premise that plays are objects of study in and of themselves this title details the Konstantin Stanislavskis method of action analysis expanding the scope of analysis to includes both inductive and deductive methodologies Script Analysis for Actors, Directors, and Designers James Thomas, 2009-02-17 Script Analysis for Actors Directors and Designers applies directly to the experience of theatrical production You will immediately be able to inforporate the concepts and processes you learn into both your practical and creative work Whether you are an actor a director or a designer you will benefit from clear and comprehensive examples end of chapter questions and summaries meant to stimulate their creative process as they engage in production work Based on the premise that plays should be objects of study in and of themselves Script Analysis for Actors Directors and Designers teaches an established system of classifications that examines the written part of a play This fourth edition will include in depth analysis of unconventional plays which are more frequent on amateur and professional stages These plays present unique analytical challenges that the author teaches you the unusual ways in which the subject matter operates in unconventional plays Activated Script Analysis Elizabeth Brendel Horn, 2023-05-02 Activated Script Analysis engages theatre students in traditional formative script analysis through a fusion of devised theatre and various modes of creative expression dispelling the notion of script analysis as an isolated pen to paper task and reimagining it as a captivating and collaborative process This book uses diverse contemporary plays to model the script analysis process for each of four Theatrical Elements Given Circumstances Character Setting and Structure By considering each of these elements readers can uncover patterns and themes within a dramatic text Woven throughout the study of each theatrical element are Connections Personal Connections which encourage readers to explore a theatrical element within their own lives as though their lives were a script Play Connections which make abstract ideas presented in script analysis concrete through theatre based play Professional Connections which examine how a theatre professional might analyze a script within their own work and Performative Connections which provide the opportunity for students to explore a theatrical element through performance using devised theatre strategies At the end of each chapter readers are given the opportunity to analyze a text through the lens of a Theatrical Element and to express their findings through a variety of digital written visual and performance based modes of expression Activated Script Analysis is designed for undergraduate theatre students and educators to be used as the primary text in Script Analysis coursework or as a supplemental text in Acting or Directing courses The book includes access to downloadable templates and example videos available at www routledge com 9781032125398 *Discourses on Nations and Identities* Daniel Syrovy, 2021-01-18 The third volume of the collected papers of the ICLA congress The Many Languages of Comparative Literature includes contributions that focus on the interplay between concepts of nation national languages and individual as well as collective identities Because all literary

communication happens within different kinds of power structures linguistic economic political it often results in fascinating forms of hybridity In the first of four thematic chapters the papers investigate some of the ways in which discourses can establish modes of thinking or how discourses are in turn controlled by active linguistic interventions whether in the context of the patriarchy war colonialism or political factions. The second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity and the cultural and linguistic dimensions of domestic life and in society at large Closely related a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena Finally a group of papers sheds light on more overtly violent power structures mechanisms of exclusion Totalitarianism torture and censorship but also resistance to these forms of oppression In addition to these chapters the volume also collects a number of thematically related group sections from the ICLA congress preserving their original context Performing Copyright Luke McDonagh, 2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter connected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice Acting It Out Juliet Hart, Mark Onuscheck, Mary Christel, 2016-09-13 In Acting It Out you ll discover how to use drama in your ELA and social studies classrooms to boost student participation and foster critical thinking With years of experience supervising arts integration programs in Chicago Public Schools authors Juliet Hart Mark Onuscheck and Mary T Christel offer practical advice for teachers in middle and high schools Inside you ll find Group activities to improve concentration harness focus and engage students of all abilities and learning styles in teamwork Close reading exercises that encourage students to think critically and build personal relationships with the text

Strategies for integrating active approaches to dramatic literature such as improvisation and scene work Ideas for using dramatic literature as a springboard for studying history and interdisciplinary studies Annotated reading lists that highlight each play s content and recommended uses in ELA or social studies Throughout the book you ll also find handy tools such as reflection questions handouts and rubrics By implementing the strategies in this book and allowing students to step into different roles from a text you ll improve reading comprehension and energize your classroom **Steppenwolf Theatre Company of Chicago** John Mayer, 2016-08-11 In 1974 a group of determined young high school actors started doing plays under the name of Steppenwolf Theatre Company eventually taking residence in the basement of a church in Highland Park a suburb of Chicago Thus began their unlikely journey to become one of the most prominent theatre companies in the world Steppenwolf Theatre Company has changed the face of American Theatre with its innovative approach that blends dynamic ensemble performance honest straightforward acting and bold thought provoking stories to create compelling theatre This is the first book to chronicle this iconic theatre company offering an account of its early years and development its work and the methodologies that have made it one of the most influential ensemble theatres today Through extensive in depth interviews conducted by the author with ensemble members this book reveals the story of Steppenwolf's miraculous rise from basement to Broadway and beyond Interviewees include co founders Jeff Perry Gary Sinise and Terry Kinney along a myriad of ensemble staff board members and others How to Read a Play Damon Kiely, 2024-10-08 Now in a fully updated second edition How to Read a Play offers methods for analyzing play scripts from a diverse range of perspectives giving directors practical tools as they prepare for production Based on interviews with award winning directors university professors and experimental theatre companies How to Read a Play provides practical advice on how to first approach a script prepare for design meetings get ready for casting sessions and lay the groundwork for rehearsals with actors The book starts with a brief historical overview of famous directors surveys the work of experimental theatres that devise their work and ends with twenty one practical exercises The second edition includes material from interviews with a diverse range of directors and features perspectives on identity race trauma and joy in working on new plays and redefined classic works How to Read a Play is written for anyone who loves studying the craft of directing Students and early career directors will be introduced to basic techniques for breaking down a script for production Established artists will enjoy a behind the scenes peek at the methods and processes of directors with a diverse range of perspectives The Architecture of Story Will Dunne, 2016-04-08 Together with The Dramatic Writer's Companion Dunne's The Architecture of Story is part of the most thorough course in playwriting available in print Art Borreca head of Dramaturgy Program and co head of Playwrights Workshop the University of Iowa While successful plays tend to share certain storytelling elements there is no single blueprint for how a play should be constructed Instead seasoned playwrights know how to select the right elements for their needs and organize them in a structure that best supports their particular story Through his workshops and book The

Dramatic Writer's Companion Will Dunne has helped thousands of writers develop successful scripts Now in The Architecture of Story he helps writers master the building blocks of dramatic storytelling by analyzing a trio of award winning contemporary American plays Doubt A Parable by John Patrick Shanley Topdog Underdog by Suzan Lori Parks and The Clean House by Sarah Ruhl Dismantling the stories and examining key components from a technical perspective enables writers to approach their own work with an informed understanding of dramatic architecture Each self contained chapter focuses on one storytelling component ranging from Title and Main Event to Emotional Environment and Crisis Decision Dunne explores each component in detail demonstrating how it has been successfully handled in each play and comparing and contrasting techniques The chapters conclude with questions to help writers evaluate and improve their own scripts The result is a nonlinear reference guide that lets writers work at their own pace and choose the topics that interest them as they develop new scripts This flexible interactive structure is designed to meet the needs of writers at all stages of writing and at all levels of experience From Aphra Behn to Fun Home Carey Purcell, 2019-12-04 Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets while the shows they are seeing typically are written and brought to the stage by men Furthermore the stories these productions tell are often about men and the complex leading roles in these shows are written for and performed by male actors Despite this imbalance the feminist voice presses to be heard and has done so with more success than ever before In From Aphra Behn to Fun Home A Cultural History of Feminist Theatre Carey Purcell traces the evolution of these important artists and productions over several centuries After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century Purcell then identifies the key players and productions that have emerged over the last several decades This book covers the heyday of the second wave feminist movement which saw the growth of female centric theatre groups and highlights the work of playwrights such as Caryl Churchill Pam Gems and Wendy Wasserstein Other prominent artists discussed here include playwrights Paula Vogel Lynn and Tony award winning directors Garry Hynes and Julie Taymor The volume also examines diversity in contemporary feminist theatre with discussions of such playwrights as Young Jean Lee and Lynn Nottage and a look toward the future Purcell explores the very nature of feminist theater does it qualify if a play is written by a woman or does it just need to feature strong female characters as well as how notable activist work for feminism has played a pivotal role in theatre An engaging survey of female artists on stage and behind the scenes From Aphra Behn to Fun Home will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts Contested Terrain Keith Wilhite, 2022-12 Drawing on a body of literature published between 1945 and 2016 Contested Terrain proposes a more expansive treatment of suburban fiction as a discourse that operates within national and transnational geographies Wilhite argues that the suburbs and suburban narratives reflect the latest perhaps final outpost in the tradition of U S regionalism Although he may be accused of simply substituting one outmoded methodology for

another such a critique depends on misreading regionalism as either a sub literary genre or as Roberto Dainotto suggests a pernicious political ideology that opposes modernity and suppresses difference in the naive pursuit of grounded rooted natural authentic values shared by a true community In opposition to such withering appraisals Contested Terrain demonstrates that as both a literary discourse and a mode of geopolitical analysis regionalism clarifies the fraught relationship between isolationism and imperialism that has shaped U S residential geography and in turn helps us rethink the role literary texts play in the postwar project of suburban nation building **Prefiguring Postblackness** Carol Bunch Davis, 2015-11-23 Prefiguring Postblackness explores the tensions between cultural memory of the African American freedom struggle and representations of African American identity staged in five plays between 1959 and 1969 during the civil rights era Through close readings of the plays their popular and African American print media reviews and the cultural context in which they were produced Carol Bunch Davis shows how these representations complicate narrow ideas of blackness which often limit the freedom struggle era to Martin Luther King's nonviolent protest and cast Malcolm X's black nationalism as undermining the civil rights movement s advances These five plays strategically revise the rhetoric representations ideologies and iconography of the African American freedom struggle subverting its dominant narrative This revision critiques racial uplift ideology s tenets of civic and moral virtue as a condition of African American full citizenship The dramas also reimagine the Black Arts movement's restrictive notions of black authenticity as a condition of racial identity and their staged representations construct a counter narrative to cultural memory of the freedom struggle during that very era In their use of a postblack ethos to enact African American subjectivity the plays envision black identity beyond the guest for freedom anticipating what blackness might look like when it moves beyond the struggle The plays under discussion range from the canonical Lorraine Hansberry s A Raisin in the Sun and Amiri Baraka s Dutchman to celebrated yet understudied works Alice Childress s Wine in the Wilderness Howard Sackler s The Great White Hope and Charles Gordone s No Place to Be Somebody Finally Davis discusses recent revivals showing how these 1960s plays shape dimensions of modern drama well beyond the decade of their creation The Contemporary History Play Benjamin Poore, 2024-05-30 Something exciting is happening with the contemporary history play New writing by playwrights such as Jackie Sibblies Drury Samuel Adamson Hannah Khalil Cordelia Lynn and Lucy Kirkwood makes powerful theatrical use of the past but does not fit into critics familiar categories of historical drama In this book Benjamin Poore provides readers with tools to name and critically analyse these changes The Contemporary History Play contends that many history plays are becoming more complex and layered in their aesthetic approaches as playwrights work through the experience of being surrounded by numerous and varied forms of historical representation in the twenty first century For theatre scholars this book offers a means of interpreting how new writing relies on the past and notions of historicity to generate meaning and resonance in the present For playwrights and students of playwriting the book is a guide to the history play s recent past and to the state of the art what techniques and

formulas have been popular the tropes that are widely used and how artists have found ways of renewing or overturning established conventions **Reimagining A Raisin in the Sun** Rebecca Ann Rugg, Harvey Young, 2012-04-15 This book is a collection of four contemporary plays that reflect the themes of racial and cultural difference of Lorraine Hansberry s 1959 **Playing with Reality** Sidney Homan, 2022-03-10 This volume explores how and why we deny or play A Raisin in the Sun manipulate or convert or enhance reality Finding it important to come to terms with reality with what is there before us and with reality however defined to live responsibly this collection takes a truly multidisciplinary approach to examining the idea that history the truth facts and the events of the present time can be refashioned as prismatic theatrical something we can play with for agendas either noble or ignoble An international team of contributors considers the issue of how and why in dealing what is there before us we play with reality by employing theatre fiction words conspiracy theories alternate realities scenarios and art itself Chapters delve into issues of fake news propaganda virtual reality theatre as real life reality TV and positive ways of refashioning and enhancing your own reality Drawing on examples from film studies to sociology from the social sciences to medicine this volume will appeal to scholars and upper level students in the areas of communication and media studies comparative literature film studies economics English international affairs journalism philosophy psychology Hidden Gems Volume II: Contemporary Black British Plays Deirdre Osborne, 2012-11-02 sociology and theatre Includes the plays A Bitter Herb Absolution Identity The Far Side Mary Seacole and Urban Afro Saxons This second and sister volume to Hidden Gems showcases a further range of plays by Black British writers whose work reaches beyond themes too often perceived by mainstream theatre commissioning as defining Black people's experiences. The plays monodrama and libretto represent subject matter from woman centred history revolutionary politics trans racial adoption and African diasporic familial heritage as contoured by the writers boundary crossing profiles as poets playwrights performers and directors. The accompanying critical introductions are provided by people committed to recognising the aesthetic and political significance of the work and its necessary inclusion in British theatre and literary history Roval Court: International E. Aston, Mark O'Thomas, 2015-01-05 The first ever full length study of the Royal Court Theatre's International Department covering the theatre's unique programming of international plays and seasons its London based residences for writers from overseas and the legacies of workshops conducted in more than 30 countries Making Sense of Suburbia through Popular Culture Rupa Hug, 2013-06-20 We all know what suburbia is indeed the majority of us live in it Yet despite this ubituity with no formal definition of the contept the suburbs have developed in our collective imagination through representations in popular culture from Terry and June to Desparate Housewives Rupa Hug examines how suburbia has been depicted in novels cinema popular music and on television charting changing trends both in the suburbs and popular media consumption and production She looks at the differences in defining suburbia in the US and UK and how characteristics associated with it have shifted in meaning and form America in the Round Donatella Galella, 2019-03-15 2020 Barnard Hewitt Award honorable mention Washington D C s Arena Stage was the first professional regional theatre in the nation s capital to welcome a racially integrated audience the first to perform behind the Iron Curtain and the first to win the Tony Award for best regional theatre This behind the scenes look at one of the leading theatres in the United States shows how key financial and artistic decisions were made using a range of archival materials such as letters and photographs as well as interviews with artists and administrators Close ups of major productions from The Great White Hope to Oklahoma illustrate how Arena Stage navigated cultural trends More than a chronicle America in the Round is a critical history that reveals how far the theatre could go with its budget and racially liberal politics and how Arena both disputed and duplicated systems of power With an innovative in the round approach the narrative simulates sitting in different parts of the arena space to see the theatre through different lenses economics racial dynamics and American identity The Work of Democracy Ben Keppel,1995 By carefully tracing the public lives of Bunche Clark and Hansberry Keppel shows how the mainstream media selectively appropriated the most challenging themes and goals of the struggle for racial equality so that difficult questions about the relationship between racism and American democracy could be softened if not entirely evaded

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