

## SETTING

The set is the interior of a modest three-bedroom bungalow, 406 Clybourne Street, in the near northwest of central Chicago. There is a sitting room with floor-to-ceiling windows, a fireplace with an oak mantelpiece, and a separate dining area with built-in cupboards. At the rear of the dining area, a swinging door leads to a kitchen. A staircase leads up to a second floor, and beneath it, another door leads down to a basement. There is a hallway and a bathroom door as well.

## NOTE

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

# CLYBOURNE PARK

## ACT ONE

*September 1959. Three o'clock, Saturday afternoon. The house is in disarray. Cardboard boxes are stacked in corners. Some furniture has been removed, shelves emptied. Pictures have been removed from the walls and carpets have been rolled and stand in end. Not far from the fireplace, Russ sits alone reading a copy of National Geographic. He is dressed in pajama top and slippers, socks, no shoes. On a table next to him sits a carton of ice cream into which, from time to time, he dips a spoon. Music plays softly on a radio next to him.*

*After some time, Bev descends the stairs carrying boxes to place in a cardboard box. As she packs, she keeps on look at Russ.*

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

RUSS. *(Wish his mouth full.)* Whaddya say?

BEV. What ice cream is that?

RUSS. Um. *(Looks at the carton.)* Neapolitan.

BEV. Well, don't feel compelled to eat that.

RUSS. *(Shrugs, barely audible.)* Going to waste. *(He turns the radio back up and Francine enters from the kitchen, wearing a maid's uniform. Russ remains in the foreground as Bev joins her.)*

FRANCINE. *(To Bev.)* So, if it's all right I'm just going to put these cardinicks here in the big box with the straw.

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

FRANCINE. Oh, yes ma'am.

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

FRANCINE. Yes, ma'am.

BEV. Do you own one of these yourself?

FRANCINE. No, I sure don't.

BEV. Because I do love to entertain though for the life of me 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, isn't it?

FRANCINE. Oh, yes it is.

BEV. And it just looks so lonely sitting there in the cupboard as I was wondering if this might be the sort of thing that would be useful to you?

FRANCINE. Ohhh, thank you, I couldn't take that.

BEV. *(Re: chafing dish.)* See how sad he looks!

FRANCINE. You don't want to be giving that to me.

BEV. Well, nevertheless I'm offering.

FRANCINE. No, I don't think I should.

BEV. 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'am. *(Francine goes into kitchen. Bev returns with more to pack, putting Russ.)*

BEV. That's a funny word, isn't it? Neapolitan.

RUSS. *(Turns off radio.)* Funny what way?

BEV. What do you suppose is the origin of that?

RUSS. Uh-hh ... Naples, I imagine.

BEV. Naples?

RUSS. City of Naples?

BEV. Nones.

RUSS. Of no narrative to

BEV. Because a person from Naples, I mean they wouldn't be called, well, not Neapolitan, obviously. I guess that was already ruled out *(Laughs, then serious.)* On the other hand, you do say Italian. But since, 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 Naples that also ends in S? *(Pause.)*

RUSS. Uh-hh ...

BEV. Oh Eddie. Um.

RUSS. Des Moines.

BEV. Not a silver S.

RUSS. Brussels.

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

RUSS. Belgians.

BEV. But, the people from the city.

RUSS. Never met anyone from Brussels.

BEV. But there has to be a word.

RUSS. Look it up.

BEV. Where?

RUSS. Dictionary!

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

RUSS. Give Sally a call.

BEV. She won't know that.

RUSS. She and Ray went to Paris.

BEV. So?

RUSS. Close to Brussels.

BEV. Sally never knows those sorts of things.

RUSS. Oh. Oh.

BEV. What?

RUSS. Parisians.

BEV. What about them? *(Francine returns with more packing.)*

RUSS. *(Turns off radio.)*

# Clybourne Park Script

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## **Clybourne Park Script:**

**Discourses on Nations and Identities** Daniel Syrový, 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 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 **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 interconnected 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

**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

*Writers of the Black Chicago Renaissance* Steven C. Tracy, 2011-11-01 *Writers of the Black Chicago Renaissance* comprehensively explores the contours and content of the Black Chicago Renaissance a creative movement that emerged from the crucible of rigid segregation in Chicago's Black Belt from the 1930s through the 1960s Heavily influenced by the Harlem Renaissance and the Chicago Renaissance of white writers its participants were invested in political activism and social change as much as literature art and aesthetics The revolutionary writing of this era produced some of the first great accolades for African American literature and set up much of the important writing that came to fruition in the Black Arts Movement The volume covers a vast collection of subjects including many important writers such as Richard Wright Gwendolyn Brooks and Lorraine Hansberry as well as cultural products such as black newspapers music and theater The book includes individual entries by experts on each subject a discography and filmography that highlight important writers musicians films and cultural presentations and an introduction that relates the Harlem Renaissance the White Chicago Renaissance the Black Chicago Renaissance and the Black Arts Movement Contributors are Robert Butler Robert H Cataliotti Maryemma Graham James C Hall James L Hill Michael Hill Lorraine King Lawrence Jackson Angelene Jamison Hall Keith Leonard Lisbeth Lipari Bill V Mullen Patrick Naick William R Nash Charlene Regester Kimberly Ruffin Elizabeth Schultz Joyce Hope Scott James Smethurst Kimberly M Stanley Kathryn Waddell Takara Steven C Tracy Zoe Trodd Alan Wald Jamal Eric Watson Donyel Hobbs Williams Stephen Caldwell Wright and Richard Yarborough

**The Contemporary History Play** Benjamin Poore, 2024-05-30 Through investigating how history is presented and probed in 21st century plays *The Contemporary History Play* proposes a radical new framework for analysing contemporary historical drama

*Understanding A Raisin in the Sun* Lynn Domina, 1998-09-24 *A Raisin in the Sun* is the first play by a black woman to be produced in a Broadway theater First performed in 1959 before the civil rights and women's movements came to the fore it raises issues of segregation family strife and relationships between men and women that are both representative of the time and timeless in their universality This interdisciplinary collection of commentary and forty five primary documents will enrich the reader's understanding of the historical and social context of the play A wide variety of primary materials sheds light on integration and segregation in the 1950s and 1960s relationships between African Americans and Africans relationships between men and women within African American culture Chicago as a literary setting for the play and contemporary race relations in the 1990s Documents include first person accounts magazine articles and editorials espousing opposing arguments excerpts from the works of Toni Morrison W E B DuBois Marcus Garvey bell hooks Malcolm X and Richard Wright and a selection of pertinent government documents and eye opening statistics Many of the documents are available in no other printed form Each chapter concludes with study questions and topics for research papers and class discussion as well as lists of further reading for examining the themes and issues raised by the play The casebook begins with a literary analysis of the play its themes and dramatic structure Two chapters on the historical context provide commentary and documents on

the history of segregation and integration in the United States focusing on segregation in employment and education as well as in housing and relationships between African Americans and Africans and the back to Africa movement A chapter situates the play within the context of the literature of Chicago including articles about race problems as well as excerpts from Upton Sinclair's *The Jungle* Richard Wright's *Native Son* Carl Sandburg's poem *Chicago* and other pieces The topic of the relationship between African American men and women is explored in a variety of articles on the African American family black fatherhood black masculinity and the problems of African American women A chapter on contemporary race relations examines the current situation and includes first person accounts by two African American teenagers current employment statistics for African Americans and articles on current problems facing them Each document is preceded by an explanatory introduction and each chapter concludes with study questions and topics for research papers and class discussion as well as lists of further reading for examining the themes and issues raised by the play

Great Events from History II.: 1955-1969 Frank Northen Magill, 1993 Recounts original articles treating 493 topics and events in twentieth century history spanning the cultural and artistic life of the modern world Includes landmarks in the fine arts art architecture dance fashion and design journalism literature motion pictures music television and radio and theater

**Feminist Teacher**, 1987 **African American Review**, 2008 As the official publication of the Division on Black American Literature and Culture of the Modern Language Association of America *African American review* promotes an exchange among writers and scholars in the arts humanities and social sciences who hold diverse perspectives of African American literature and culture

New York, 2010

**Theatre World** Daniel C. Blum, John A. Willis, 2011 Reel Histories Melissa Croteau, 2008 *Reel Histories* Studies in American Film is an essay collection that extends the academic dialogue concerning the holy trinity of race social class and gender as they are constructed on the screen while also examining aspects of the film industry that are often ignored the means and politics of film production and distribution audience reception the role and influence of film criticism film's intersections with other media and many other modes of approach stemming from particularities of historical sociological and cultural situation Nine scholars analyzing such films as *From Here to Eternity* *A Raisin in the Sun* *Midnight Cowboy* *Magnolia* *Blade Runner* *Thelma and Louise* *The X Files* and *Saving Private Ryan* go far beyond close readings approaching the films as matrices of intersecting voices located in particular socio cultural moments participating in significant historical trajectories These essays insightfully examine how specific films have functioned in American history their provenance and their subsequent effects both actual and potential

Drama Criticism Lawrence J. Trudeau, 1992 Criticism of the most significant and widely studied dramatic works from all the world's literatures

Art Direction, 1963 **Dictionary of World Biography** Frank Northen Magill, 1998 A revision and reordering with new entries added of the material in the thirty vols comprising the various subsets designated series published under the collective title *Great lives from history* 1987 1995

**The New Yorker** Harold Wallace Ross, Katharine Sergeant Angell White, 2010-02 Printing Art, 1935 **Printed**

**Salesmanship** ,1934

Who's who in the Midwest ,1963

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## Table of Contents Clybourne Park Script

1. Understanding the eBook Clybourne Park Script
  - The Rise of Digital Reading Clybourne Park Script
  - Advantages of eBooks Over Traditional Books
2. Identifying Clybourne Park Script
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Clybourne Park Script
  - User-Friendly Interface
4. Exploring eBook Recommendations from Clybourne Park Script
  - Personalized Recommendations
  - Clybourne Park Script User Reviews and Ratings
  - Clybourne Park Script and Bestseller Lists



5. Accessing Clybourne Park Script Free and Paid eBooks
  - Clybourne Park Script Public Domain eBooks
  - Clybourne Park Script eBook Subscription Services
  - Clybourne Park Script Budget-Friendly Options
6. Navigating Clybourne Park Script eBook Formats
  - ePub, PDF, MOBI, and More
  - Clybourne Park Script Compatibility with Devices
  - Clybourne Park Script Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Clybourne Park Script
  - Highlighting and Note-Taking Clybourne Park Script
  - Interactive Elements Clybourne Park Script
8. Staying Engaged with Clybourne Park Script
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Clybourne Park Script
9. Balancing eBooks and Physical Books Clybourne Park Script
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Clybourne Park Script
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Clybourne Park Script
  - Setting Reading Goals Clybourne Park Script
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Clybourne Park Script
  - Fact-Checking eBook Content of Clybourne Park Script
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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