

SETTING:

The set is the interior of a modern three-bedroom bungalow, 406 Clybourne Street, in the near northwest of central Chicago. There is a sitting room with four door access, 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 down as well.

NOTE:

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

CLYBOURNE PARK

ACT ONE

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

After some time, Rev. descends the stairs carrying dinner to place on a cardbord box. As she goes, she sings to Russ.

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

RUSS. (With his mouth full.) What'dya say?

REV. What ice cream is that?

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

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

RUSS. (Strong, barely audible.) Going to write. (He turns the radio back up and Francine comes from the kitchen, wearing a maid's uniform. She remains in the foreground as Rev. joins her.)

FRANCINE. (To Rev.) See, if it's all right I'm just going to put these candlesticks here in the big box with the towels.

REV. That is what I would do, yes, but you do need to wrap them first.

FRANCINE. Oh, you endam.

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

FRANCINE. Yes, ma'am.

REV. Do you own one of these yourself?

FRANCINE. No, I sure don't.

REV. 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.

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

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

REV. (On chafing dish.) See how well it looks?

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

REV. Well, notwithstanding I'm offering.

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

REV. Well, you think about it.

FRANCINE. But thank you for offering.

REV. You think about it and let me know.

FRANCINE. Yes, ma'am.

REV. And do you have some paper around there.

FRANCINE. Yes, ma'am. (Francine goes into kitchen. Rev. turns back over to pack, passing Russ.)

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

RUSS. (Takes off radio.) Funny what way?

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

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

REV. Naples.

RUSS. City of Naples.

REV. Naples.

RUSS. Uh-huh.

REV. Because a person from Naples, I mean they wouldn't be called, well, not Neapolitan, obviously. I guess that was clearly ruled. (Laughs, then serious.) On the other hand, you also say Belgian. Belgium, 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? (Pauses.)

RUSS. Uh-huh —

REV. Oh, Sodje. Um.

RUSS. Dex Moiders.

REV. Not a silver S.

RUSS. Brussels.

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

RUSS. Belgians.

REV. But, the people from the city.

RUSS. Never ever anyone from Brussels.

REV. But there has to be a word.

RUSS. Look it up.

REV. Where?

RUSS. Dictionary?

REV. 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 Selly a call.

REV. She won't know that.

RUSS. She and Ray went to Paris.

REV. So?

RUSS. Close to Brussels.

REV. Selly never knows those sorts of things.

RUSS. Oh, Oh.

REV. What?

RUSS. Parisian.

REV. What about that? (Francine returns with more packing.)

REV. Uh-huh.

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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 Borraca 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, Lovalerie 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 African Americans 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**

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