

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 front 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 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. Conditioned 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 stowed in and. Not far from the fireplace, Ben sits alone reading a copy of National Geographic. He is dressed in pajama top and slippers, socks on 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 casts a look at Ben.

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. Ben remains in the foreground as Bev joins her.)*

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

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 was doubtful.

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 Ben.)*

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

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

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

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

BEV. Naples?

RUSS. City of Naples?

BEV. Nooooo.

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 taken? *(Laughs, then serious.)* Oh, the other hand, you do say Italian. But since, though, and specifically ones that end in S, because those 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. The Italians.

BEV. Not a whole 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.)*

Clybourne Park Script

Daniel Syrový



Clybourne Park Script:

Discourses on Nations and Identities Daniel Syrovoy, 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 This new book from the author of The Dramatic Writer's Companion approaches some of the same issues as its predecessor but from a slightly different angle It offers playwrights screenwriters and other dramatic writers in depth analysis of the dramatic architecture of three 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 Each relatively brief chapter is devoted to a specific story element from Characters and Main Event to Emotional Environment and Back Story with subsections that break down this element in each of the plays Readers can choose to read across the chapters to follow the analysis of each play but the structure gives primary emphasis to the story elements comparing and contrasting how different writers have successfully handled them Each chapter ends with a set of questions to help readers analyze and develop that element in their own work

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

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

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

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

Theatre World Daniel C. Blum,John A. Willis,2011 **Feminist Teacher** ,1987 *New York* ,2010 Drama Criticism Lawrence J. Trudeau,1992 Criticism of the most significant and widely studied dramatic works from all the world s literatures

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

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Art Direction ,1963 **Dictionary of World Biography** Frank Northern 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 Who's who in United States Politics and American Political Almanac ,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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