

Clybourne Park Script

Winner of the 2017 Pulitzer Prize. Filled with warm humor and tremendous heart, SWEAT tells the story of a group of friends who have spent their lives sharing drinks, secrets, and laughs while working together on the factory floor. But when layoffs and picket lines begin to chip away at their trust, the friends find themselves pitted against each other in a heart-wrenching fight to stay afloat.

Examines racial segregation in literature and the cultural legacy of the Jim Crow era.

Winner of Best Play, Evening Standard Awards 2010.

Women Writing and Directing in the USA: A Stage of Our Own features interviews with some of the most successful theatre artists currently working on and off Broadway and beyond. The book provides an insight on what it means and what it takes to be a successful female-identifying playwright and director in the USA, where the professional theatrical landscape is still mostly dominated by straight white men. The interviews

explore a wide range of themes, including if and how the artists' female perspective influenced their art, the social and cultural significance of their work, and how theatre and women working in theatre can participate in awakening greater social awareness. Readers will learn about some of the most current and relevant American theatre artists, such as Young Jean Lee, Pam MacKinnon, Dominique Morisseau, Rachel Chavkin, and Martyna Majok. Written for students in directing and playwriting courses, Women Writing and Directing in the USA: A Stage of Our Own features inspirational and informative stories that will help young theatre artists find and pursue their artistic voices.

Lucas Hnath's darkly clever A Public Reading of an Unproduced Screenplay About the Death of Walt Disney centers on the reading, in a generic corporate conference room, of a stylized screenplay written by the great man himself, in the ultimate act of self-mythologizing. It's being read by the people it's about—Walt himself, his brother/henchman Roy, and Walt's resentful daughter and her ex-jock husband. It's about Walt's

last days on earth. It's about a city he's going to build that's going to change the world. And it's about his brother. It's about everyone who loves him, and how sad they're going to be when he's gone. Can Walt control the future from the grave? Why does his daughter hate him so much? Were thousands of lemmings harmed in the making of a famous Disney nature film? Stay tuned . . .

Worldmaking

Performing Copyright

A Soldier's Play

Jim Crow in Post-civil Rights American Literature

A Technical Guide for the Dramatic Writer

In the rec room in at a church in Cypress, Texas, Margery leads her students in a puppet pageant to strengthen their faith in the Bible and evade Satan's hand. But when the young members of the Christian Puppet Ministry put those teachings into practice, one devout young man's puppet takes on a shocking personality that no one could have expected. In this hilarious black comedy, a foul-mouthed sock puppet named Tyrone soon teaches those around him that the urges that can drive a person to give in to their darkest desires fit like a glove. In Hand to

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God, a "true tour de force" (New York Times), Robert Askins has written a play of "unerring perfection" (Huffington Post). The must-see hit of the 2015 Broadway season, starring Steven Boyer and Geneva Carr, garnered an Obie Award and five Tony Award nominations, including Best Play, following its sold out, critically acclaimed off-Broadway runs at MCC Theater and Ensemble Studio Theatre.

Consistently praised as streamlined and clear and student friendly, THEATRE: A WAY OF SEEING offers the beginning theatre student an exciting, full-color introduction to all aspects of theatre. It presents the experience of theatre, who sees it, what is seen, and where and how it is seen largely from the viewpoint of audiences exposed to a complex, living art that involves people, spaces, plays, designs, staging, forms, language, and productions. The book includes the appropriate coverage of the history, diversity, and most critical moments in theatre in a way that encourages students to experience theatre as a performing art and humanistic event. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

THE STORY: CLYBOURNE PARK explodes in two outrageous acts set fifty years apart. Act One takes place in 1959, as nervous community leaders anxiously try to stop the sale of a home to a black family. Act Two is set in the same house in

the present d

The Midwest has produced a robust literary heritage. Its authors have won half of the nation's Nobel Prizes for Literature plus a significant number of Pulitzer Prizes. This volume explores the rich racial, ethnic, and cultural diversity of the region. It also contains entries on 35 pivotal Midwestern literary works, literary genres, literary, cultural, historical, and social movements, state and city literatures, literary journals and magazines, as well as entries on science fiction, film, comic strips, graphic novels, and environmental writing. Prepared by a team of scholars, this second volume of the Dictionary of Midwestern Literature is a comprehensive resource that demonstrates the Midwest's continuing cultural vitality and the stature and distinctiveness of its literature.

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.

Theater and the Spatial Politics of the Domestic Sphere

YOU Can Build Characters Too!

Law, Theatre and Authorship

A Stage of Our Own

Distracted

A story of loss, heartbreak and forgiveness - told through daily moments and emotional hurdles - as a family

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moves on after the accidental death of their 4-year-old. After a critically acclaimed Broadway premier, *Rabbit Hole* has been hailed as an artistic breakthrough for the highly regarded Lindsay-Abaire. A drama of what comes after tragedy, it captures "the awkwardness and pain of thinking people faced with an unthinkable situation - and eventually, their capacity for survival." -USA Today

Set in 1950s Chicago, 'A Raisin in the Sun' is the classic play about a black family's struggle for equality. The play was originally published in the USA in 1959 but has since become a standard text in American schools. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect--structurally over-determined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes, and Kondo's

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original play, *Worldmaking* journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. *Worldmaking* performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation. *How to Read a Play* is an introductory guide to the art of translating the printed page of a play or screenplay into dramatic mental images; it has been a classic among actors, directors, and writers for the past twenty years. Now fully updated and revised, the book devotes a chapter exclusively to screenplays, noting the intrinsic differences between a screenplay and a playscript and thus bringing this invaluable classic up to date.

Vanya and Sonia and Masha and Spike

Theatre: A Way of Seeing

Neo-segregation Narratives

Sweat

The Humans

Script Analysis for Actors, Directors, and Designers applies directly to the experience of theatrical production. You will immediately be able to incorporate 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

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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.

THE STORY: As in its later and substantially re-written version (entitled ORPHEUS DESCENDING), the play deals with the arrival of a virile young drifter, Val Xavier, in a sleepy, small town in rural Mississippi. He takes a job in the dry goods stor
In 1959, Russ and Bev are selling their desirable two-bed for a knock-down price, enabling the first black family to move into the neighbourhood and alarming the cosy white urbanites of Clybourne Park, Chicago. In 2009 the same property is being bought by Lindsey and Steve, a young white couple, whose plan to raze the house and start again is met with a similar response. As the arguments rage and tensions rise, ghosts and racial resentments are once more uncovered.

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Read an essay by Chang-rae Lee here. The bestselling, award-winning writer of *Native Speaker*, *Aloft*, and *My Year Abroad* returns with his biggest, most ambitious novel yet: a spellbinding story of how love and war echo through an entire lifetime. With his three critically acclaimed novels, Chang-rae Lee has established himself as one of the most talented writers of contemporary literary fiction. Now, with *The Surrendered*, Lee has created a book that amplifies everything we've seen in his previous works, and reads like nothing else. It is a brilliant, haunting, heartbreaking story about how love and war inalterably change the lives of those they touch. June Han was only a girl when the Korean War left her orphaned; Hector Brennan was a young GI who fled the petty tragedies of his small town to serve his country. When the war ended, their lives collided at a Korean orphanage where they vied for the attentions of Sylvie Tanner, the beautiful yet deeply damaged missionary wife whose elusive love seemed to transform everything. Thirty years later and on the other side of the world, June and Hector are reunited in a plot that will force them to come to terms with the mysterious secrets of their past, and the shocking acts of love

and violence that bind them together. As Lee unfurls the stunning story of June, Hector, and Sylvie, he weaves a profound meditation on the nature of heroism and sacrifice, the power of love, and the possibilities for mercy, salvation, and surrendering oneself to another. Combining the complex themes of identity and belonging of *Native Speaker* and *A Gesture Life* with the broad range, energy, and pure storytelling gifts of *Aloft*, Chang-rae Lee has delivered his most ambitious, exciting, and unforgettable work yet. It is a mesmerizing novel, elegantly suspenseful and deeply affecting.

National Book Critics Circle Award Winner: Biography Category
National Book Award Finalist 2015 Winner of the Sheridan Morley Prize for Theatre Biography American Academy of Arts and Letters' Harold D. Vursell Memorial Award A Chicago Tribune 'Best Books of 2014' USA Today: 10 Books We Loved Reading Washington Post, 10 Best Books of 2014 The definitive biography of America's greatest playwright from the celebrated drama critic of *The New Yorker*. John Lahr has produced a theater biography like no other. *Tennessee Williams: Mad Pilgrimage of the Flesh* gives intimate access to the mind of one of the most

brilliant dramatists of his century, whose plays reshaped the American theater and the nation's sense of itself. This astute, deeply researched biography sheds a light on Tennessee Williams's warring family, his guilt, his creative triumphs and failures, his sexuality and numerous affairs, his misreported death, even the shenanigans surrounding his estate. With vivid cameos of the formative influences in Williams's life—his fierce, belittling father Cornelius; his puritanical, domineering mother Edwina; his demented sister Rose, who was lobotomized at the age of thirty-three; his beloved grandfather, the Reverend Walter Dakin—*Tennessee Williams: Mad Pilgrimage of the Flesh* is as much a biography of the man who created *A Streetcar Named Desire*, *The Glass Menagerie*, and *Cat on a Hot Tin Roof* as it is a trenchant exploration of Williams's plays and the tortured process of bringing them to stage and screen. The portrait of Williams himself is unforgettable: a virgin until he was twenty-six, he had serial homosexual affairs thereafter as well as long-time, bruising relationships with Pancho Gonzalez and Frank Merlo. With compassion and verve, Lahr explores how Williams's relationships informed his work and how

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the resulting success brought turmoil to his personal life. Lahr captures not just Williams's tempestuous public persona but also his backstage life, where his agent Audrey Wood and the director Elia Kazan play major roles, and Marlon Brando, Anna Magnani, Bette Davis, Maureen Stapleton, Diana Barrymore, and Tallulah Bankhead have scintillating walk-on parts. This is a biography of the highest order: a book about the major American playwright of his time written by the major American drama critic of his time.

Race, Performance, and the Work of Creativity

The Unexpected Adventures of Martin Freeman

Women Writing and Directing in the USA

The Red Velvet Cake War

Hand to God

Nya, an inner-city public high school teacher, is committed to her students but desperate to give her only son Omari opportunities they'll never have. When a controversial incident at his upstate private school threatens to get him expelled, Nya must confront his rage and her own choices as a parent. But will she be able to reach him before a world beyond her control pulls him away? With profound compassion and lyricism, Pipeline brings an urgent

conversation powerfully to the fore. Morisseau pens a deeply moving story of a mother's fight to give her son a future — without turning her back on the community that made him who he is.

Middle-aged siblings Vanya and Sonia share a home in Bucks County, PA, where they bicker and complain about the circumstances of their lives.

Suddenly, their movie-star sister, Masha, swoops in with her new boy toy, Spike. Old resentments flare up, eventually leading to threats to sell the house. Also on the scene are sassy maid Cassandra, who can predict the future, and a lovely young aspiring actress named Nina, whose prettiness somewhat worries the imperious Masha.

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.

Abandoned as an infant, Jim Trewitt finds little affection for anyone or anything, except his own self-advancement. After a chance encounter with Adam Smith, Jim decides to put his faith in the free market, becoming America's first laissez-faire capitalist. Soon his path to riches becomes entangled with that of an educated slave, who knows from experience that one person's profit is another's loss. From Tony- and Pulitzer Prize-winning playwright Bruce Norris comes an epic parable about the cost of inequality.

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!

A Play

Rabbit Hole

Representing Segregation

Raisin

Dimensions of the Midwestern Literary Imagination

Norman traces a neo-segregation narrative tradition--one that developed in tandem with neo-slave narratives--by which writers return to a moment of stark de jure segregation to address contemporary concerns about national identity and the persistence of racial divides.

Clybourne Park A Play Macmillan

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.

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- They're easier to understand, because the same people who use them have also written them.
- The clear writing style and edited content enables students to read through the material quickly, saving valuable time. And with everything covered--context; plot overview; character lists; themes, motifs, and symbols; summary and analysis, key facts; study questions and essay topics; and reviews and resources--you don't have to go anywhere else!

THE STORY: In this riotously funny Southern-fried comedy, the three Verdeen cousins--Gaynelle, Peaches and Jimmie Wyvette--could not have picked a worse time to throw their family reunion. Their outrageous antics have delighted local gossips in the s

Using Drama in the Classroom to Improve Student Engagement, Reading, and Critical Thinking

Performing Dream Homes

Dictionary of Midwestern Literature, Volume 2

The Low Road

This anthology explores how theatre and performance use home as the prism through which we reconcile shifts in national, cultural, and personal identity. Whether examining parlor dramas and kitchen sink realism, site-specific theatre, travelling tent shows, domestic labor, border performances, fences, or front yards, these essays demonstrate

how dreams of home are enmeshed with notions of neighborhood, community, politics, and memory. Recognizing the family home as a symbolic space that extends far beyond its walls, the nine contributors to this collection study diverse English-language performances from the US, Ireland, and Canada. These scholars of theatre history, dramaturgy, performance, cultural studies, feminist and gender studies, and critical race studies also consider the value of home at a time increasingly defined by crises of homelessness — a moment when major cities face affordable housing shortages, when debates about homeland and citizenship have dominated international elections, and when conflicts and natural disasters have displaced millions. Global struggles over immigration, sanctuary, refugee status and migrant labor make the stakes of home and homelessness ever more urgent and visible, as this timely collection reveals.

Script Analysis specifically for Actors, Directors, and Designers; the only book on this subject that covers the growing area of unconventional plays.

MARTIN FREEMAN is one of Britain's best-loved actors. After being cast in bit parts and cameos - such as The Bill (his first onscreen role) and the beat-boxing Ricky C in Ali G Indahouse - he made his big break as Tim Canterbury in The Office. Freeman was later cast, among other roles, as the mundane character of Arthur Dent in the sci-fi movie adaption of The Hitchhiker's Guide to the Galaxy, and, labelled an 'everyday' bloke by journalists, began to run the risk of being stereotyped. However, in 2010 he completely turned his career around when he took on the role of Dr John Watson in the

incredibly successful Sherlock. His biggest role followed as he portrayed Bilbo Baggins in The Hobbit trilogy and, in recent years, Freeman has shown a dark edge to his thespian skills by portraying Richard III in the West End and Lester Nygaard in the critically acclaimed US drama series Fargo. An intensely private man, Freeman is in a long-term relationship with the actress Amanda Abbington, whom he met on the set of the 2000 Channel 4 TV movie Men Only and who played his onscreen partner in Sherlock. The Unexpected Adventures of Martin Freeman explores the rise to fame of this unassuming actor, how he has successfully managed to avoid the pitfalls of stardom, and how he has become one of the greatest actors of his generation. It is a must-read for any fan.

YOU CAN BUILD CHARACTERS, TOO! is an Acting textbook that shows the Actor and Acting student how to analyze and construct a character in fundamental, systematic, and step-by-step formats. This book begins by teaching the Actor two simple systems of Character Construction. This book also helps the Actor master the Four Tools of Tone so that he or she can build the character's voice and even identify—quickly—the vocal patterns of people observed in the streets. After showing the Actor how to construct the character's voice and body, this book then shows him or her how to analyze the character in order to identify the character's vision of the world and the people in it and how the character responds to the world and its people.

Script Analysis for Actors, Directors, and Designers teaches the skills of script analysis

using a formalist approach that examines the written part of a play to gauge how the play should be performed and designed. Treatments of both classic and unconventional plays are combined with clear examples, end-of-chapter questions, and stimulating summaries that will allow actors, directors and designers to immediately incorporate the concepts and processes into their theatre production work. Now thoroughly revised, the fifth edition contains a new section on postmodernism and postdramatic methods of script analysis, along with additional material for designers.

Discourses on Nations and Identities

The Pain and the Itch

A Drama

A Public Reading of an Unproduced Screenplay About the Death of Walt Disney

A Drama in Three Acts

THE STORY: What's wrong with nine-year-old Jesse? He can't sit still, he curses, he raps, and you can't get him into--or out of--pajamas. His teacher thinks it's Attention Deficit Disorder. Dad says, He's just a boy! And Mama's on a quest for answers. In a Louisiana army camp in 1944 Capt. Taylor, the white C.O., has a problem. He commands a Black company whose sergeant has been murdered. He is worried the murderer may be a white officer or the local Klan. A Black captain, Richard Davenport, is assigned to investigate. Taylor tries to discourage him because he feels the assignment of a Black investigator means the case is to be swept under the rug. Capt. Davenport perseveres and, as he probes deeper, he finds the Black soldiers are as

corrupted with hatred as the whites. Each one had a motive for the killing. Davenport solves the case and the truth is even more shocking than the murder itself. In this brief but staggering two-act, playwright Norris demonstrates his skill at drawing out the dark truth that lurks beneath the surface of the “perfect” family. His crackling satire takes dead aim at the self-satisfied, left-leaning American upper-middle class and its many self-delusions. On a winter afternoon, Kelly and Clay—an attractive, prosperous, seemingly happy couple with a four-year-old daughter and a newborn baby—must explain to a visitor the events of the previous Thanksgiving, on which, so it seems, someone or something had been gnawing at the avocados on their kitchen table. In the course of this holiday gathering—attended by Clay’s mother, a well-meaning but clueless first-grade teacher who spouts pointless liberal bromides; his brother, a plastic surgeon with a nihilistic streak and a taste for martinis; and his brother’s girlfriend, a sexy Balkan immigrant with a love for all things American (racism included)—the recent past is unearthed along with revelations of failed marriages, fraternal hatred, infidelity and venereal disease, in the form of their daughter’s nasty genital infection. And it’s a comedy. As the story is gradually unfolded to their visitor, a Muslim cab driver, his relationship to the events becomes increasingly clear, as does the emptiness of the family’s supposed benevolence and sensitivity. With its crashing emotion and cutting humor, this vicious dissection of the comfortable progressive life lays bare the lies that people use to feel righteous even as they veer off a genuinely ethical path.

*Set in western equatorial Africa, **The Unmentionables** opens with a pugnacious*

monologue warning the audience to get out while they still have a chance to do something really fun - like watch cable television. Those who resist this directive are treated to a biting satire featuring four Americans hoping to "do good in the world": a young Christian missionary and his ex-fiancee, a disenchanted Hollywood actress, and an aging, wealthy businessman and his desperately lonely wife. A fire set at the missionary's home ignites a night of painful disillusionment, as their notions of how to help the locals are exploded by the realities of money, power, and politics. The stakes rise steadily until they are forced to confront the question of the value of a single life. Based on Lorraine Hansberry's A Raisin in the Sun. Musical Drama / 9m, 6f, chorus and extras / Unit set This winner of Tony and Grammy awards as Best Musical ran for three years on Broadway and enjoyed a record breaking national tour. A proud family's quest for a better life meets conflicts that span three generations and set the stage for a drama rich in emotion and laughter. Taking place on Chicago's Southside, it explodes in song, dance, drama and comedy. "Pure magic ... dazzling! Tremem

Based on Lorraine Hansberry's "A Raisin in the Sun"

Lorraine Hansberry

Toward an Aesthetics of Living Jim Crow, and Other Forms of Racial Division

Tennessee Williams: Mad Pilgrimage of the Flesh

The Unmentionables

Breaking with tradition, Erik Blake has brought his Pennsylvania family to celebrate Thanksgiving at his daughter's apartment in lower Manhattan. As darkness falls outside the ramshackle pre-war duplex,

eerie things start to go bump in the night and the heart and horrors of the Blake clan are exposed.

The Surrendered

A book for serious Actors only

Script Analysis for Actors, Directors, and Designers

Clybourne Park

A Raisin in the Sun