

## Clybourne Park Script

SOJOURNERS is Part One of the Ufot Cycle, Udofia's sweeping, nine-part saga which chronicles the triumphs and losses of Abasiama Ufot, a Nigerian immigrant, and her family. Abasiama came to America with high hopes for her arranged marriage and her future, intent on earning a degree and returning to Nigeria. But when her husband is seduced by America, she must choose between the Nigerian or American Dream.

This "gripping, disturbing, and often blackly comic drama" explores the historic connection between Stalin and Russian author Mikhail Bulgakov (*The Daily Telegraph*, UK). A "rare and special" play by the screenwriter of *Trainspotting* and *Shallow Grave*, *Collaborators* is inspired by the true story of another play: one that Mikhail Bulgakov was forced to write in commemoration Joseph Stalin's sixtieth birthday (*The Times*, UK). Moscow, 1938. Stalin has been in power for sixteen years and his purges are underway. Bulgakov's *The Master and Margarita* is lying unpublished in a desk drawer, and his latest play *Molière* has been banned following terrible reviews in *Pravda*. As a secret policeman dryly puts it, this has opened up a convenient "gap in his schedule." This "gap" is to be filled by writing a play about Stalin's life. As Bulgakov loses himself in a world of secrets, threats, and paradoxes, he begins to fall ill from kidney disease. His feverish dreams of conversations with Stalin become reality in his mind, just as the state's lies become truths in his play. *Collaborators* is a darkly comic portrait of the impossible choices facing an artist living under dictatorship, and a surreal journey into the imagination of a writer as he loses himself in the subject of his drama. Winner of the 2012 Laurence Olivier Awards Best New Play

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.

Without William Shakespeare, we wouldn't have literary masterpieces like *Romeo and Juliet*. But without Henry Condell and John Heminges, we would have lost half of Shakespeare's plays forever! After the death of their friend and mentor, the two actors are determined to compile the First Folio and preserve the words that shaped their lives. They'll just have to borrow, beg, and band together to get it done. Amidst the noise and color of Elizabethan London, *THE BOOK OF WILL* finds an unforgettable true story of love, loss, and laughter, and sheds new light on a man you may think you know. *THE STORY*: Welcome to Southie, a Boston neighborhood where a night on the town means a few rounds of bingo, where this month's paycheck covers last month's bills, and where Margie Walsh has just been let go from yet another job. Facing eviction and

*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 Register, 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.

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. A provocative new play from the Pulitzer Prize-winning author of *Clybourne Park*.

Eddie, an unemployed truck driver, reunites with his ex-wife Ani after she suffers a devastating accident. John, a brilliant and witty doctoral student, hires overworked Jess as a caregiver. As their lives intersect, Majok's play delves into the chasm between abundance and need and explores the space where bodies—abled and disabled—meet each other. "Until the Flood is an urgent moral inquest." —Jesse Green, *New York Times* In the gripping and revelatory *Until the Flood*, Dael Orlandersmith journeys into the heart and soul of modern-day America—confronting the powerful forces of history, race, and politics. Drawn from interviews following the shooting of a black teenager, Michael Brown, by a white police officer, Darren Wilson, Orlandersmith embodies

the many faces of a community rallying for justice and a country still yearning for change.

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.

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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!

*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.

*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. In a "first ring" suburb outside a midsize American city, Ben and Mary fire up the grill to welcome the new neighbors who've moved into the long-empty house next door. The fledgling friendship soon veers out of control, shattering the fragile hold that newly unemployed Ben and burgeoning alcoholic Mary have on their way of life—with unexpected comic consequences. *Detroit* is a fresh, offbeat look at what happens when we dare to open ourselves up to something new. After premiering at Chicago's Steppenwolf Theatre last year to rave reviews, Lisa D'Amour's brilliant and timely play moves to Broadway this fall.

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 adaptation 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.

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.

*Script Analysis for Actors, Directors, and Designers* applies directly to the experience of theatrical production; students will immediately be able to relate the concepts and procedures they learn to their artistic work. The author's procedural method is detailed and precise. The parts of a play are learned progressively, which fosters an understanding of the concept of artistic unity. Examples are clear and comprehensive. Actors, directors, and designers will benefit from end-of-chapter questions and summaries meant to stimulate their creative process as they engage in production work. \* "Postscripts for Action Analysis" in each chapter help students understand the main ideas or topics of the chapter so that they can mentally incorporate the details into the principles of Action Analysis newly added to the book. \* Examples from wide selection of historical and modern plays, including *Oedipus Rex*, *Hamlet*, *Tartuffe*, *The Wild Duck*, *The Hairy Ape*, *A Raisin in the Sun*, and *Happy Days* and *Angels in America* \* New typographical features help to make the text easier to read, separate dramatic dialogue from textbook material, and help students focus on new words and information.

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.

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.

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!

**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.

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.

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

**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 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

*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.

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.

Coming-of-age drama with sideways glance at evangelical and Sapphic love 'I mean, the fact that Jesus chose to turn the water into wine, rather than just decontaminating it, proves that drinking alcohol is not a sin.' Fourteen-year-old Laney arrives in Oxford, Mississippi, an outsider with a twisted back and only her writing to keep her company. When she befriends the hapless born-again Maribel, Laney's penchant for story-telling soon spirals out of control. A hilarious chain of events is set in motion, sparking a spiritual and sexual journey that infuriates her mother and threatens to tear their fragile world apart. A gloriously sideways glance at evangelical and Sapphic love way down south, *Crooked* premiered at the Bush Theatre, London, 3 May 2006. 'a work of warped loveliness, directed with exquisite delicacy and acted with tenderness and wit . . . Gorgeous almost beyond belief.' *Times* 'a play of immense psychological shrewdness' *Guardian* 'delicious satirical naughtiness' *Independent on Sunday*

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.

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

THE STORY: *TIME STANDS STILL* focuses on Sarah and James, a photojournalist and a foreign correspondent trying to find happiness in a world that seems to have gone crazy. Theirs is a partnership based on telling the toughest stories, and together, m

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 answe

Script Analysis for Actors, Directors, and Designers Taylor & Francis

THE STORY: Brooke Wyeth returns home to Palm Springs after a six-year absence to celebrate Christmas with her parents, her brother, and her aunt. Brooke announces that she is about to publish a memoir dredging up a pivotal and tragic event in the f

An African-American family is united in love and pride as they struggle to overcome poverty and harsh living conditions, in the award-winning 1959 play about an embattled Chicago family

THE STORY: A superhero noir comedy about the dangers of love. The city's heart beats with fear: Doctor X is sneaking into apartments and injecting lovers with a lethal poison. Lisa's heart beats with hope: Now that she's joined the elite Crimefighters, ma Published in collaboration with the V&A, *Modern British Theatre in 100 Plays* explores the best and most influential plays from 1945 to date. Fully illustrated with photos from the V&A's collections, the book includes essays, review excerpts, plot summaries, extracts and insight into stage and costume designs.

A black family is united in love and pride as they struggle to overcome poverty and harsh living conditions, in the 1959 play about an embattled Chicago family.

Thriller / Casting: 2m, 2f / Scenery: interior "More spine tingling than *Deathtrap*. My ears still ring from the screams of the girls behind me." writes McKenzie Porter of *The Toronto Sun*. The plot centers on a husband and wife. Jan, who's recovering from a nervous disorder. They rent a remote cabin from an odd farmer who delights in telling gruesome ghost stories. Then the husband's sister arrives, and all manner of frightening events occur. What happens to the fragile wife as bodies appea

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