

Lindenwood University

Digital Commons@Lindenwood University

Theses

Theses & Dissertations

2006

The Lynching of the African-American Male Through the Eyes of African-American Female Playwrights

Kathryn A. Bentley

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the Theatre and Performance Studies Commons

The Lynching of the African-American Male
Through the Eyes of
African-American Female Playwrights

A Master of Fine Arts Thesis

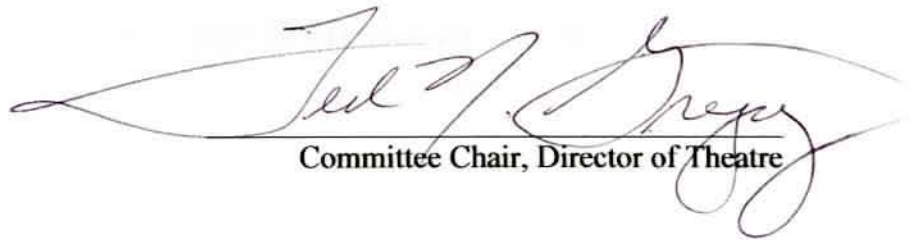
by

Kathryn A. Bentley

Master of Fine Arts in Theatre: Directing
Lindenwood University
2006

The Department of Performing Arts
Lindenwood University

Upon the recommendation of the Department of Performing Arts, this thesis is hereby accepted in partial fulfillment of the requirements of the degree of Master of Fine Arts.


Committee Chair, Director of Theatre


Committee Member


Committee Member

Committee in Charge of Candidacy

**Ted Gregory, Committee Chair
Associate Professor of Theatre, Director of Theatre**

Ann Canale, Ph.D., Professor of English

Donnell Walsh, Associate Professor of Theatre

For Essence

I could not have done this without you

Kathryn A. Bentley

Lindenwood University, 2006

Professor Ted Gregory, M.F.A., Committee Chair

THE LYNCHING OF THE AFRICAN-AMERICAN MALE THROUGH THE
EYES OF AFRICAN-AMERICAN FEMALE PLAYWRIGHTS

Prospectus

By comparing the works of five African-American female playwrights from the 20th century, I will highlight the similarities of the portrayal of the African-American male in each of these dramas. This comparison will explore the lynching of the Black male and how this theme is evident in all five of the works. This study will examine both literal and figurative lynching. The plays of interest are: Rachel by Angelina Weld Grimké, Blue-Eyed Black Boy by Georgia Douglas Johnson, A Raisin in the Sun by Lorraine Hansberry, Blood on the Seats by P.J. Gibson and In the Blood by Suzan-Lori Parks. This study culminates in a directorial exploration of scenes from the five plays. The compilation, entitled Scent of Magnolias, will serve to fulfill the directing requirement for the Master of Fine Arts in Theatre Directing.

Acknowledgements

I offer thanks to the Creator, my family and friends and the many ancestors who guided me through this project. This process has been an unforgettable one. I know that I was called to take this journey and to those ancestors responsible for this summoning, I say Asante Sana!

My family has been supportive throughout this venture. I appreciate my Father and Mother, Herbert and Judy Bentley, for their encouragement. Thank you for not letting me give up and for always insisting that I do my best. My younger sister, Karyn Perry, Ph.D. continues to be my role model and she is one of the smartest people that I know. My brother, Herb Bentley, offers big brotherly love and my daughter Essence is the light of my life.

I'm thankful to my sister-friends who have uplifted me with their love and support. I am blessed to have a large circle of powerful women in my life. To Aunt Gwen, Hassie, Fannie, Rebeccah, Messeret, Stacey, Mama Subira, Yolanda, Alisa, Mama Fatou, Vernessa, Afua and Vivian—Thank you! To my ancestors, Grandma Alice, Grandma Kat, Aunt Lillian, Granddad Eugene, Sylvia, LeGrande and Lisa—Thank you! To Ray, Uncle Milton, Kevin “KMK”, Cousins Courtney and Kevin—Thank you for modeling the characteristics of strong, caring men.

Thank you to the educators who have inspired me and continue to inspire me—Ron Kenney (my high school drama teacher), Bill Grivna (my mentor and friend), Ron Himes and the St. Louis Black Repertory Company (my first theater home). I appreciate the guidance of the Lindenwood faculty, Ted Gregory, Marsha Parker, Donnell Walsh and Larry Quiggins. Lastly, much love and respect to the cast of *Scent of Magnolias*: Hassie Davis, Fannie Lebbly, Candace McGhee, Jeff McGhee, Jr., Mariella Sheree, and my beautiful and talented eight year old daughter, Essence. Thank you for having the courage and creativity to bring these stories to life.

TABLE OF CONTENTS

PROSPECTUS	v
ACKNOWLEDGEMENTS	vi
LIST OF TABLES	ix
INTRODUCTION	1
CHAPTERS	
I. THE WOMEN AND THEIR WORKS	5
II. THE DIRECTING PROCESS	24
Determine the Overall Meaning of the Piece	24
Choose the Appropriate Fabric	26
Compiling the works	
Analyzing the script	
Casting the ensemble	
Communicate the Significance of Choices Made	32
The rehearsal process	
The technical elements	
Sew It All Together	39
III. REFLECTIONS	40
Uncovering and Discovering	41
Making Five Into One	45
Choosing the Ensemble	46
Working With the Actors	48
Dealing With Technical Woes	51
What I've Learned	52
WORKS CITED	55

APPENDICES

- | | | | |
|----|---------------------|----|------------------------|
| A. | Slides | F. | Cue Sheet |
| B. | Script Analysis | G. | Set Design |
| C. | Rehearsal Schedule | H. | Promotional Material |
| D. | Action Imperatives | I. | Program |
| E. | Production Schedule | J. | Production Photographs |

LIST OF TABLES

Table		Page
1.	Character Breakdown for <u>Scent of Magnolias</u>	31

INTRODUCTION

Throughout her history in the Americas, the African-American woman has been forced to take on many roles. As creative historians, African-American female playwrights have chronicled the journey of their sisters throughout the last three centuries. Themes in their plays reflect the issues of each era and are centered around the political, racial, and cultural climate. The effect that these subjects have on the construction of the African-American family is considerable. Prevalent in dramas written by African-American women as early as 1916, is the virtual absence of the African-American male in the family network. A comparison of five prominent plays, Rachel by Angelina Weld Grimké, Blue-Eyed Black Boy by Georgia Douglas Johnson, A Raisin in the Sun by Lorraine Hansberry, Blood on the Seats by P.J. Gibson and In the Blood by Suzan-Lori Parks, will illustrate the effects that the literal and figurative lynching of the African-American male has had on the women who were left behind and how this has evolved in dramatic form.

In this comparative analysis of these five plays, the following topics will be explored: a brief biographical perspective of the playwrights, an overview of these distinct historical eras; an individual look at each play with particular emphasis to their significance in the perspective eras; how the idea of literal and/or figurative lynching prevails in all five; and finally a hypotheses about the significance of this theme in modern drama and how it may continue to effect the works of African-American female playwrights.

It is imperative, however, to first offer a brief explanation of this idea of figurative lynching. Angeletta KM Gourdine offers an explanation of figurative lynching or what she refers to as “tropological lynching” (Gourdine 533). She examines the conclusions made by Ida B. Wells that link lynching with economics:

Wells found that lynching was merely “[a]n excuse to get rid of Negroes who were acquiring wealth and property and thus keep the race terrorized and ‘keep the nigger down.’”¹ Although these executions result in physical death, they are rooted in economic and social repression of the rising black middle class and are camouflaged with the emotionally charged accusation of rape. Lynching, in this context, becomes a kind of trope; it shifts from a reference to an exact manner of death to a representative sociopolitical act whose objective is to repress and forestall black progress. (Gourdine 535)

In the period after Reconstruction, from 1882 to 1930, over 3,386 known lynchings of Black men occurred (Appiah 583). Judith Stephens adds to this startling number stating that there were actually 4,734 lynchings in the United States between 1882 and 1968² (57).

NOTES

1. Quoted in Gourdine’s article from Crusade for Justice: The Autobiography of Ida B. Wells, ed. Alfreda M. Duster. Chicago, 1970.
2. Stephens references statistics from the Tuskegee Institute as found in Robert Zangrando’s article The NAACP Crusade Against Lynching, 1909-1950. Philadelphia: Temple University Press, 1980.

In A History of African American Theatre, James V. Hatch says that the mobs that carried out these public executions had various justifications for doing so:

Some were lynched for wearing their army uniforms after returning home. Victims were hung, beaten, burned, or stabbed to death. They were tortured and/or castrated before they were killed. White women and children were often present. Food was sometimes served, encouraging a picnic-like atmosphere, and revelers gathered ears or fingers of the mutilated body as souvenirs from the outing. (Hill and Hatch 221)³

The detriment caused by these violent and illegal displays of hate remains a prevailing influence in the structure of the African-American family. Although the physical act of hanging Black men from trees is no longer practiced, what has developed is a systematic process by which the African-American male has become a disenfranchised member of society. Utilizing Gourdine's concept of tropological lynching, this study will examine how the figurative lynchings in these dramatic works have replaced the violent mob with a hostile economic system that makes it difficult for African-American men to achieve success at the rate of their white counterparts. Instead of hanging from tree limbs, African-American males are stripped of their dignity by having to accept the fact that

NOTES

3. Hatch references Jim Allen's book Without Sanctuary: Lynching Photography in America. He also references Barbara Lewis' work From Slavery to Segregation: on the Lynching Trail (Ph.D. Dissertation, City University of New York, 2000).

society, as a whole, is fearful of them and as a result sets up processes like racial profiling to allegedly justify these fears. This lynching leads to generations of Black men who in a sense become emasculated. These men live in a reality that tells them that because of circumstances beyond their control, they have had or will have their most basic birthright—their masculinity—stripped from them. There are generations of Black men who live their lives striking out against this perceived reality or who live in fear of what they conceive as an inevitable outcome. The effects of this cycle are felt throughout the Black community and the family structure. African-American female playwrights illustrate how detrimental racism has been and continues to be in our society. Their work reflects the significance of the literal and figurative degradation of the Black male and the overall destruction this causes to the entire African-American family structure.

CHAPTER I

THE WOMEN AND THEIR WORKS

The five women highlighted in this study represent the talent and creativity of a century of African American artistic expression. The births of these women span an eighty year period and their varied backgrounds are reflections of the eras that each of them transitioned into this world. In taking an in-depth look at the plays that these women wrote, it is also intriguing to note the similarities that these women shared in their social and artistic views, and what led each of them to become artistic activists.

As the writer of the earliest known full-length drama to be written by an African-American female, Angelina Weld Grimké served as a role model for arts activism (Hatch 133). Born in Boston in 1880, in an era where being a Black playwright was extremely rare, being a Black female playwright was even more of an anomaly. Her play Rachel boldly deals with racism and, more specifically, with lynching in a way that had not been dealt with on the stage before its premiere in 1916.¹ Grimké believed that she should “use the stage for race propaganda to enlighten the American people relative to the lamentable conditions of ten millions of Colored citizens in this free republic” (Wilkerson xvi).

Notes

1. Rachel was first produced March 3-4, 1916 at the Myrtilla Miner Normal School in Washington, D.C. Other productions include: The New Negro Playhouse in New York City in April 1917 and St. Bartholomew’s Church in Cambridge, Massachusetts in May 1917 (Perkins, Strange Fruit 25).

Grimké was born into a family of activists. Her father, Archibald Grimké was a nephew of Sarah Grimké and Angelina Grimké Weld, two famous abolitionists and women's rights advocates. Grimké also had the challenge of being the child of a white mother, Sarah Stanley and a Black father in a period when interracial relationships, even if they were legal marriages, were met with prejudice. Laws restricting interracial relationships known as anti-miscegenation laws were prevalent in most states. Another challenge Grimké faced was that her mother abandoned her when she was young. Her father sent her to upper-middle class, liberal schools and raised her in an atmosphere of "religious, feminist, political and racial liberalism" (Perkins, Strange Fruit 24). Grimké demonstrated her activist traits by assisting with a petition for an anti-lynching campaign when she was nineteen (Perkins, Strange Fruit 25).

Grimké began writing Blessed are the Barren in 1914 (Hatch 133; Perkins, Strange Fruit 24). This manuscript developed into the play Rachel. It is the story of an African-American family who fled the south in the early 1900's after the father and older brother were brutally lynched. In Act I, Mrs. Loving tells her teenaged children, Rachel and Tom, about the murders that happened ten years prior. In a moving monologue, she recounts how her husband, who owned a small Negro paper, became distressed about a lynching that had occurred to an innocent Black man. Against the advisement of his wife and friends, he wrote about it in his paper and denounced the mob that had committed the murder. Subsequently, he and his teenaged stepson, George, were lynched. As expected, this news is shattering to her children. After hearing this, Tom, who is approaching manhood, says how proud he is of his father and brother, adding "I'm—not much yet, Ma, but—I've—I've just got to be something now" (Grimké 41). The devastating fact is,

however, that even though Tom desires to succeed, he suffers the handicap of being a Black male in the early 1900's—an era that was still trying to reorganize after the abolishment of the most brutal institution to ever plague our country.

Similar to countless other African-Americans, Mrs. Loving leaves the South after the lynching in hopes of a better life for her children only to discover that racism is a part of life no matter where you live. Tom recounts in a conversation with his friend, John Strong:

Today, we colored men and women, everywhere—are up against it. Every year, we are having a harder time of it. In the South, they make it impossible as they can for us to get an education. We're hemmed in on all sides. Our one safeguard—the ballot—in most states, is taken away already, or is being taken away. Economically, in a few lines, we have a slight show—but at what cost! In the North, they make a pretense of liberality: they give us a ballot and a good education, and then—snuff us out. Each year, the problem just to live, gets more difficult to solve.

(Grimké 53)

In this context, Grimké is making a profound statement about the political and economic climate of this era. It is effective that she uses the Black male as the mouthpiece for this statement. Tom is an unemployed but educated young man, who over the four year course of this play, completes his studies as an electrical engineer. His friend, John Strong, also a college graduate, unsuccessful at finding work in his field, resorts to waiting tables and convinces Tom to join him so that he can support his family. The fact that these two capable, intelligent young men are forced to take on roles of service is an

example of how the African-American male suffers a form of figurative lynching. John even says how he's been forced to wait on white college friends who have become successful, powerful men. Even though it is unjust, John has learned to accept his role.

In the play, Tom is the character that makes the most profound statements about racism. This makes sense, because ultimately, as the Black male, he is the one most affected by it. Tom is struggling to find his place in this unjust, imbalanced climate that is still reeling in the after effects of slavery and Reconstruction. In addition, because of the loss of his father at a young age, he has had to improvise what it means to be a man. He's only seen his mother as the head of the household.

Grimké's development of the character of Rachel introduces the question as to how Black women were/are affected by the plight of the men in their lives. Rachel is a compassionate and maternal young woman who loves children, but two pivotal events happen that make her vow that she will never have children, saying that "it would be more merciful to strangle the little things at birth...This white Christian nation has set its curse upon the most beautiful...the most holy thing on earth...motherhood" (Grimké 42). First, she is confronted with the truth of her father's death and later, her adopted son is called nigger and has rocks thrown at him by white classmates. At the end of Act II, Rachel breaks down, unable to cope with the realities of racial prejudice. Her reaction is a direct effect of the treatment of the Black men in her life: her brothers, her father and her adopted son.

Similar to Angelina Weld Grimké, Georgia Douglas Johnson was another one of the pioneering African-American women who asserted herself as a playwright in an era where her race and her gender made her an atypical contributor to the genre. This did not

deter Johnson, however. She was Grimké's contemporary, born approximately three years after her. Her exact date of birth is not known (Stephens 45). She attacked the literary scene with the same courageous zeal as her playwrighting sister. Interestingly, Johnson, like Grimké, was an offspring of mixed racial parentage: her mother was Black and Native American and her father had Black and White ancestry. Different from Grimké, Georgia Douglas Camp Johnson, was raised in the South in Atlanta and moved to Washington, D.C. after she graduated from Atlanta University's Normal school in 1893 and got married in 1910. During her lifetime, Johnson was known primarily as a poet, having published four volumes of poetry between 1918 and 1962. However, with the publication of Judith L. Stephens' work: The Plays of Georgia Douglas Johnson, her important contributions as a playwright are now accessible and documented.

Like Grimké, Johnson was an activist who used her pen as her weapon. Johnson is considered by historian Judith L. Stevens as one of the most prolific playwrights in her era (Stephens 1). Johnson wrote twenty-eight plays which she placed into five categories: "Primitive Life Plays," Historical Plays," Plays of Average Negro Life," "Lynching Plays" and "Radio Plays". According to Stephens, Johnson was "the first playwright to name and develop a category of drama that drew attention specifically to the injustice of lynching and its effects on families" (33). Stephens also asserts that Johnson contributed more plays to that genre than any other playwright in history (33). Written circa 1930, Blue-Eyed Black Boy is one of six of Johnson's plays on lynching.

The setting of lynching plays written in Johnson's era is most commonly a family's kitchen or living room. In the introduction to Strange Fruit: Plays on Lynching by American Women, Judith L. Stephens says "...the home is the most commonly

portrayed setting in all lynching plays by women.” (10) Blue-Eyed Black Boy is set in a kitchen of Mrs. Waters’ cottage. The choice of a domestic setting mirrors the importance that these playwrights placed on the home as being a place of “education and resistance”; begging the question that the ideal “American home” is an atmosphere of “safety and peace” (Perkins, Strange Fruit 10).

Although Johnson does not specify what region of the country the play takes place, it is more than likely set in the South. This conclusion is drawn from the use of dialect throughout the play. Written in one act, the story is one that was familiar to African-Americans in the 1930’s: a Black man is accused of harassing a white woman, he’s put in jail and town locals decide to take their self-defined justice into their own hands by taking the accused from the jail and publicly lynching them. This act was to serve as a warning to anyone else that deemed it acceptable to break the law; be it the actual law or the code of conduct determined acceptable by those in power. In this play, the matriarch, Pauline Waters, must try to save her son from an imminent lynching. Although she is physically limited by a sore foot from stepping on a rusty nail, and is dealing with the very real possibility of contracting blood poisoning or lock jaw from the injury, she must do everything in her power to try to save her son, Jack. She learns by way of her neighbor, Hester Grant, that Jack was arrested and put in jail. Hester relays the following:

They say he done brushed against a white woman on the street. They had er argument and she hollowed out he’s attacking her. A crew of white men come up and started beating on him and the policeman, when he was

coming home from work, dragged him to the jailhouse... And, and Pauline, that ain't the worse, that ain't the worse. They, they say there's gointer to be a lynching tonight. They gointer break open the jail and string him up! (Johnson 118)

Johnson's use of a close family friend or extended family member is seen throughout all of her lynching plays. These characters are usually women and serve as aides or messengers. Stephens notes that these women "play supporting but important roles in Johnson's extended families." (34)

With the reality of her son's possible murder, Pauline gives explicit instructions to Dr. Thomas Grey, her daughter Rebecca's fiancé. She gives him a ring that she retrieves from her jewelry box and tells him to deliver it to the governor. She tells him:

Here, Tom, take this. Run, jump on your horse and buggy and fly over to Governor Tinkham's house and don't you let nobody—nobody—stop you. Just give him this ring and say, "Pauline sent this. She says they goin to lynch her son born 21 years ago." Mind you, say 21 years ago. Then say, listen close. "Look in his eyes and you'll save him." (Johnson 118)

Earlier in the play, Johnson has introduced the fact that Pauline's son, Jack, has blue eyes. Rebecca states "It's funny that he's the only one in our family's got blue eyes though. Pa's was black, and yours and mine are black too. It certainly is strange..." (Johnson 117). This theme of miscegenation is another indication of Johnson's fearlessness of addressing issues that were relevant yet taboo. When Dr. Grey comes in at the end of the play and proclaims that Jack has been saved, his question to her "did the governor send the troops?" (Johnson 120), leaves the audience to draw their own conclusion about

Pauline's relationship to the governor and whether or not Jack is the governor's son.

Circumstances in the play lead to the determination that this is indeed the case.

As a political and social activist, Johnson was instrumental in bringing the Harlem Renaissance or New Negro Movement to the Washington, D.C. area. This period from approximately 1919 through the mid 1930's is characterized as one in which African Americans flourished in literature, politics, theatre, music and fine art. Johnson would hold Saturday Night Soirees at her house on S Street. These weekly events were known as the "S Street Salon" and were attended by many New Negro Renaissance artists such as Langston Hughes, Jean Toomer, Zora Neale Hurston, Mary P. Burill, Alice Dunbar-Nelson, W.E.B. DuBois and Angelina Weld Grimké (Stephens 14). Ideas were shared and the artists who gathered there felt nurtured by the informal, creative atmosphere. Johnson continued bringing together and taking care of artists until her death in 1966 (Stephens 45).

Similar to the intellectual and artistic environment of Georgia Douglas Johnson's "S Street Salons", Lorraine Hansberry was raised in a family where prominent figures such as Paul Robeson and Langston Hughes were known to gather at her house (Wilkerson "Political Radicalism" 44). Being privy to politically fueled conversations no doubt molded her into becoming an artistic activist who understood and challenged the political and social climate of her time. Hansberry was born in Chicago, Illinois in 1938. She was raised by middle class parents. Her father was a real-estate investor who successfully fought restrictive covenants in Chicago. His court battle to win the right to move his family into a restrictive suburban neighborhood led to threats of violence against the family (Oliver and Sills 29). This incident was influential on Hansberry's

work as an artist. Thirty plus years after Grimké and Johnson so boldly revealed the ugliness of lynching and racism, Lorraine Hansberry continued this tradition with her play A Raisin in the Sun. Presently, there was a new movement that was taking place that has been referred to as the second Reconstruction: the Civil Rights Movement. As Blacks continued the struggle to get recognition as full citizens of this country, the artistic climate reflected the discontentment and rage of a suppressed people. Hansberry's A Raisin in the Sun premiered on Broadway in 1959 in the midst of this tumultuous period. Her play is a poignant drama about a Black family in Chicago trying to achieve the American Dream and attempting to define what that means for each of them. In his book, Hansberry's Dream, Steven Carter says:

The three generations of the Younger family depicted in the play differ in dreams, speech patterns, and religious, musical, and stylistic preferences within the African-American and African traditions, thus displaying the richness and diversity in black culture. Yet they are unified in their heroic defiance of white hostility and threats. Integration is not the issue. Rather the test the Youngers face is of their willingness to take potentially fatal risks to get out of an intolerable situation and to force change upon an oppressive system. (22)

As the central male character, Walter Lee supports the notion of a Black male suffering from a figurative lynching. Although he, like Tom in Rachel, is the adult male figure in the household, he is still in his Mama's house. The question arises, can men in these matriarchal households ever really become men or will they always be Mama's boy? Both Tom and Walter Lee wrestle with this, as they try to find their way into

manhood. This is evident in the first scene of Raisin in the Sun when Walter shares with Ruth his dreams for starting a liquor store. He plans on taking the money that is expected from his deceased father's insurance policy and investing it in a business. Walter becomes upset because Ruth is not supportive of his idea. She responds by telling him "Eat your eggs, they gonna be cold" (Hansberry 42). It is likely that Ruth doesn't trust that Walter possesses the skills necessary to pull off a business deal. It would seem that her uncertainty is founded—what has he done up until this point to make her feel otherwise? Up until now, he has never even had the potential to make such a major decision with such a large sum of money. This money signifies power for Walter Lee. In Act I, Scene 2, Walter Lee tries to explain this to Mama. He tells her that money is "life" (Hansberry 72). He desperately wants to get his family out of their current situation. He says to Ruth, "I'm thirty-five years old; I been married eleven years and I got a boy who sleeps in the living-room—and all I got to give him is stories about how rich white people live..."(Hansberry 42-43).

The inherent tragedy is that Walter Lee is ill prepared to carry out any of his dreams. He has been rendered helpless by a society that does not recognize him as a full citizen. Obviously intelligent and ambitious, he is caught up in a system that will only allow him to advance to a certain level. Where he may possess similar intellectual capabilities to his white employer, he is relegated to being a chauffeur because of his status as a Black male who is devalued in this society. This is not to say, however, that Walter Lee's plight represents that of every Black man in this era. There were, of course, successful Black men who were able to overcome the oppressive system and accomplish academic and economic success. Walter Lee is representative of the majority of Black

men in this time period. "In 1960, only 20 percent of the black population finished high school, compared with 43 percent of the white population. African Americans had little access to higher education, except at historically black colleges, and were largely excluded from graduate and professional schools. Only 3 percent of African Americans graduated from college, less than half the white graduation rate of 8 percent" (Harris).

Walter Lee's frustration lies that, even in his own home, he doesn't feel respected. He expects this from the outside world but at home he cries out for the women in his life (his mother, wife and sister) to listen to him and treat him like a man. He says to his mother in Act I, scene 2: "Sometimes it's like I can see the future stretched out in front of me—just plain as day. The future, Mama. Hanging over there at the edge of my days. Just waiting for me—a big, looming blank space—full of nothing. Just waiting for me" (Hansberry 71). Walter Lee is tormented knowing that what he desires is just beyond his reach.

How are the women in his life affected by his circumstances? Is it possible that they are the cause of some of his woes? In Saints, Sinners and Saviors, Trudier Harris asserts that Walter Lee "has lived a life of containment, and Mama Lena has been the primary shaper of that containment" (34). As the matriarch, Mama is put in the position of making the major decisions for the family. But as is illustrated when she finally does allow Walter Lee to make a life changing decision, she has, in a sense, paralyzed him by subjugating him to a juvenile-like status for most of his life. Mama Lena's actions, however, were out of necessity—she had the responsibility of taking care of her family and with the death of her husband, she carried on in the best manner that she could

surmise. Unfortunately, Walter Lee falls victim to pre-determined conditions that are seemingly beyond his control.

Lorraine Hansberry's death in 1965, left literary enthusiasts wondering what other classics she would have contributed to the genre had she been on this earth longer. A Raisin in the Sun was a remarkable achievement in that it was the first play on Broadway by an African-American woman. In addition, Hansberry won the New York Drama Critics Circle award "making her the fifth woman, the youngest playwright and the first black woman in America to be so honored" (Brown-Guillory 34).

Playwright P.J. Gibson began writing plays in 1970 while working on her undergraduate degree at Keuka College. She had written two theatrical works when she went to see a production of To Be Young, Gifted and Black by Lorraine Hansberry. After this experience, Gibson says: "I committed myself to writing for the theatre, and so one can say, I write plays because of Lorraine" (Gibson xv). Gibson's body of work presently includes over thirty plays as well as numerous poems and short stories.

In the forward to her latest collection of plays, Destiny's Daughters: 9 Voices of P.J. Gibson, Joan E. Hepburn, PhD writes that Gibson "does not write race drama or create stereotypical characters. While women figure prominently in this collection, the men are also complex and thoroughly human" (x). Along this same notion, Gibson asserts: "I made a decision as a playwright back in '78 that I would not write any plays that castrate men...I wanted to make sure that there was a different perspective on the African-American presence" (Gibson, P.J. Personal interview. 7 March 2006). She holds true to this throughout her works.

Gibson is a self-proclaimed storyteller who says that she has been “creating stories for as long as she can remember” (Gibson xv). In a deeper sense, she is a modern-day Griot, a keeper of history. Being such, it is apt that she often reminds contemporary audiences of historical occurrences that should be embedded in our memories. As a Griot, Gibson must take us back to these moments in history to remind us of the richness of our past and to ensure our own personal growth. The horror of lynching is one of those necessary remembrances. Gibson paints a graphic picture of a lynching in her play Blood on the Seats. This piece is the second play of The Ancestor Series: A Trilogy of One Acts. The other plays in this series include The Taking Circle and Weeding.

Inspiration for writing Blood on the Seats came from Gibson’s experience as a professor. She became exasperated with her students who seemed to think that they were obliged to get an education. They didn’t seem to understand “how serious an education is and what people have done to get one” (P.J Gibson, Personal interview).

She continues by asserting that education was not originally for the middle class. It was a privilege garnered only by the elite. She wanted to stress to her students that their seats were “covered in blood.” She wanted to enforce upon them the fact that “people have died and were maimed and many other things to give you that opportunity to sit here” (P.J Gibson, Personal interview). Gibson’s plays often deal with ritual, or as she specifically states “ritual inside the context of realism” (P.J Gibson, Personal interview). Blood on the Seats is rich with ritual. It is about two women who sell African-American artifacts at a marketplace. They become aggravated by two of their financially successful African-American customers because of their apparent identity issues. Out of their frustration, they summon two ancestors to confront these individuals.

The ancestors give them a choice to either get their acts together or return to the afterlife with them. If they chose to continue living in the same way that they have been, with no regard for how their ancestors struggled in order for them to live in the comfortable ways that they are living, they will be removed from this earth. Gibson leaves it up to the audience to decide which way they will go.

In the scene chosen for Scent of Magnolias, Willa, one of the proprietors at the market, confronts Cloie, a young, upwardly mobile professional about why she will not sell her a very special quilt. Willa admonishes Cloie for having “no respect for what you have and how you got it” (Gibson 220). Cloie retorts by saying “I’ve worked hard to get from my point A to B to C to Z. I did it, and I did it on my own. No handouts, no gifts...just good old American hard work and brains...”(Gibson 220). Willa wants Cloie to understand, however, that it was the struggles of her ancestors that allowed her to get to where she is. Willa refuses Cloie’s offer of \$750 for the quilt telling her that “blood lies in the fibers of these threads linking this patch to that” (Gibson 221). She continues by recounting the story of the quilt in a vivid monologue about a lynching. Each of the pieces in the quilt was taken from some article of clothing worn by either the victims or the assailants. Gibson masterfully weaves the story in a way that allows the audience to become submerged in the horror of this historical event while still being able to relate to it on a contemporary level. Gibson offers an accessible and creative pathway to history.

Suzan-Lori Parks’ In the Blood brings us into a new era, the verge of a new century, with a unique style that Syndné Mahone describes in this way:

Her work is distinguished not only by the alchemical effect of language, but also by the confident fusion of different genres—part comedy, part

farce, part absurd/surreal, part classical Greek, part minstrel, part satire, part political, part mystery, part play of ideas, part this-don't make-no-damn-sense. The astonishing part is the paradoxical way in which meaning pierces the perplexity. (xxvii-xxviii)

In the Blood holds true to Mahone's depiction. The main character, Hester is a homeless, illiterate mother of five children. She lives with her children under a bridge. She has been abandoned by the fathers of these children. The key element that will be examined from this complex work is how the characters in this play are victims of a figurative lynching. The inability of the fathers to take responsibility of their children is one major supportive factor of this theory. These men, victims of an oppressive society, have not been privy to examples of fatherhood, and therefore have no tools necessary to carry this out. In the play, Hester is in contact with two of the fathers, Baby's corrupt preacher father and Jabber's father, Chilli. Both of these men are represented in simplistic characterizations. This is an interesting commentary on the role of the Black male in late 20th century. Where does he fit in with the African-American family? His absence has made his role, in a sense, obsolete. If he does return, both the male and female are unsure of how this "family" should look. An example of this is in Scene 7 when Chilli comes back to propose to Hester:

Chilli

This is real. The feelings I have for you, the feelings you are feeling for me, these are all real. Ive been fighting my feelings for years. With every dollar I made. Every hour I spent. I spent it fighting. Fighting my feelings. Maybe you did the same thing. Maybe you remembered me against yr will, maybe you carried a torch for me against yr better judgment.

Hester

You were my first.

Chilli

Likewise.

(Rest)

He silently guesses the time and checks his guess against his watch. Is he right or wrong?

Chilli

“Yuck up my tragedy.”

Hester

Huh?

Chilli

“Marry me.”

Hester

Chilli

Hester

K.

Chilli

There are some conditions some things we have to agree on. They dont have anything to do with money. I understand your situation.

Hester

And my—

Chilli

And your child—ok. *Our* child—ok. These things have to do with you and me. You would be mine and I would be yrs and all that. But I would still retain my rights to my manhood. You understand. (Parks 75-76)

Chilli goes on to tell Hester “I would rule the roost. I would call the shots. The whole roost and every single shot. I’ve proven myself as a success. You’ve not done that. It only makes sense that I would be in charge” (Parks 76). This impassioned demand for respect from the woman in his life is a character trait reminiscent of Walter Lee in *A Raisin in the Sun*. Chilli even brings Hester an engagement ring, with an adjustable band, and a wedding dress—indicating his sincerity. However, when the reality of Hester’s situation meets Chilli head on in the embodiment of her four other fatherless

children, he is unable to follow through with his proposal. This step is beyond his reality.

Once again, we see with Hester as with Mama in A Raisin in the Sun and Mrs. Loving in Rachel, a woman who has had to assume a matriarchal role out of necessity. Hester's relationship with her eldest son, thirteen year-old Jabber, illustrates her inability to deal effectively with the men in her life. In her frustration over her situation and rejection by Chilli, she consequently kills Jabber—beating him to death. In effect, she is embodying what the title character in Rachel vowed when she proclaimed that no child of hers would ever lie upon her breast because she did not want it to “rise up in the terrible days that are to be” (Grimké 61). Hester refuses to have her son suffer in a world that she views as detrimental to a young, Black man.

As the youngest of the artistic visionaries in this study, Suzan-Lori Parks was born in 1964 and has already garnered a collection of prestigious awards for her writing including two Obie awards, a Tony nomination, two Pulitzer Prize nominations (In The Blood was nominated in 2000) and the Pulitzer Prize for Drama in 2002 for her play Topdog/Underdog (Craig 266). She earns her place in this circle of phenomenal women playwrights because she innovatively finds ways to preserve history. In her “Possession” from The America Play, Parks says:

Because much of African American history has been unrecorded, dismembered, washed out...one of my tasks as playwright is to...locate the ancestral burial grounds, dig for bones, find bones, hear the bones sing, write it down...I'm working theatre like an incubator to create “new” historical events. (qtd. in Craig 261)

In the introduction of Black Female Playwrights: An Anthology of Plays Before 1950, Kathy Perkins asserts:

Many of the topics that these women focused on were issues that could only be expressed by a black woman. Neither the white or the black male playwright could express the intense pain and fear a black woman experienced concerning her children—wondering, for instance, if the child that she carried for nine months would be sold into slavery, or be a son who might one day be lynched. Along with this excruciating pain, black women were also preoccupied with the safety of their husbands. (2)

This holds true for each of the five plays examined in this paper. Grimké, Johnson, Hansberry, Gibson and Parks each represent a commanding and uniquely female (more specifically, African-American female) voice that offers bold and courageous insights to the on-going saga of racism in this country. In light of the recent Senate resolution to apologize for its failure to enact federal anti-lynching legislation put in place decades ago, it is evident that the atrocities suffered by African-Americans is still a relevant topic of discussion:

In passing the measure, the senators in essence admitted that their predecessors' failure to act had helped perpetuate a horror that took the lives of more than 4,700 people from 1882 to 1968, most of them black men. At the turn of the last century, more than 100 lynching incidents were reported each year, many of them publicly orchestrated to humiliate the victims and instill fear in others. Lynching occurred in all but four states in

the contiguous United States, and less than 1 percent of the perpetrators were brought to justice, historians say. (Thomas-Lester)

This admission of fault, however, in no way negates the residual pain suffered by the families and descendants of these mostly male victims. The effects of this trauma continue to be felt in the African-American community. As keepers of history, it is necessary that African-American female playwrights continue to document this atrocity. As writers continue to explore the depths of the aftermath of lynching, it will become imperative to put their historical teachings into an accessible, contemporary context. This will allow modern day audiences the opportunity to learn about this portion of American history and draw conclusions about how this history affects every American.

CHAPTER II

THE DIRECTING PROCESS

The creation of a theatrical work can be much like creating a quilt. It requires being able to fit a variety of small pieces into an overall, artistic vision. The creation of a theatrical work that is a compilation of scenes instead of one complete play necessitates the ability to address every detail while remembering that the squares of the quilt are just as meaningful as the thread that is used to sew it all together. The directing process for Scent of Magnolias entailed following many steps that can be best categorized as the following: determining the overall meaning of the piece, choosing the appropriate fabric, and communicating the significance behind each of those choices.

Determine the Overall Meaning of the Piece

As with any directing project, it was first necessary to determine the significance of this work and how it will impact an audience. This goes beyond studying the plot line, or the events of the story and goes into discovering the theme that is prevalent throughout and how that affects the audience. The determination was made that this piece would focus on the literal and figurative lynching of the African-American male. As such, a major task became ascertaining what the audience is to *feel* after seeing the play. This question can be difficult for any director. The thought of having to answer it seems like a massive task. The feeling of not giving the correct answer prevails. This, however, presupposes that one is dealing with a mathematical or scientific question instead of one of a purely artistic nature.

The beauty of the creative process is that there is no right or wrong answer. There are choices that are stronger than others because they are more grounded in the given

circumstances of the play. Michael Bloom, author of Thinking Like a Director, says that given circumstances are “often the catalysts that propel the character into action.” He adds that they “incorporate all the background and present conditions of a character’s world, from the scene’s setting to the previous action” (36). That revelation serves to lighten the burden of being absolutely right in the determination of what the audience is to feel, but increases the desire to stay true to what the playwright intended when she penned the piece.

The structure of Scent of Magnolias compounded the issue of staying true to the given circumstances. There are excerpts from five plays in this piece written by five women. Each scene is unique in the setting, time period, characters and action. The recurring theme, of course, is that an African-American male character has been the victim of either an actual lynching or a figurative one. The word ‘lynching’ connotes such a graphic image that the pain endured by these men and their families becomes the prevailing theme.

In order to do justice to the playwrights and the subject matter, the entire work must evoke a visceral response from the audience of heartfelt pain. Audiences must empathize with the struggles of the African-American families seen in the chronological progression of the works chosen. Regardless of their distinct, personal response to the piece, they must be led to action. This action can take the form of researching and learning more about the actual lynchings that occurred in this country, or becoming aware of how African-American men now deal with often being a disenfranchised segment of society. After having experienced Scent of Magnolias, people should be moved to action—they should become actively involved in research, discussion and social change.

Choose the Appropriate Fabric

Compiling the works

After deciding on the subject matter for Scent of Magnolias, the next important step was determining which excerpts would be used. Creating this compilation allowed for some freedom in the writing or the structure of the piece. The decision to focus solely on the works of African-American female writers narrowed this down somewhat, but there was still a great deal of work that went into choosing the scenes that were used. The playwrights featured in this compilation represent the prominent writers in their respective eras. The scenes chosen support the idea of showcasing work that deals with literal and figurative lynching. The plays were selected so that there was a chronological progression from 1916 to 1999. Scenes from these plays were picked that best supported the lynching theme.

When selecting the scenes, attention was also paid to the length of each scene and the number of characters involved. Initially, the hope was to find five scenes that used one male and one female actor so that casting the play would be less complicated. However, in researching and selecting the most appropriate scenes, it became clear that this idea would have to be adjusted. The final scenes selected were: the second half of Act I Scene 1 from Angelina Weld Grimké's Rachel, Blue-Eyed Black Boy in its entirety by Georgia Douglas Johnson, excerpts from Act 1 Scenes 1 and 2 from A Raisin in the Sun by Lorraine Hansberry, an excerpt from P.J. Gibson's Blood on the Seats, and an excerpt from Scene 7 from Suzan-Lori Parks' In the Blood.

Once the scenes were chosen, the task became piecing these individual patches together so that the final product would be a unified, seamless, artistic experience.

Envisioning a work that would indeed be like a well-crafted quilt, it was pertinent to find a smooth method of transitioning from one square to the next. Audience members should not be taken on a disjointed journey. They should feel a continuous connection to the experience. Utilizing song, dance, poetry and slides seemed to be the most efficient and theatrical way to do this. The idea being that as the transitions are taking place from one scene or era to the next, scene changes on the set could be happening simultaneously.

The song "Strange Fruit" was chosen to aid the movement of the piece. This song ironically deals with lynching in that it refers to the murdered men or victims of lynchings as "black bodies swinging in the southern breeze, strange fruit hanging from the popular trees" ("Strange Fruit"). Judith Stephens asserts, "...many New Negro artists addressed the brutality and violence of lynching in the poetry, fiction, music, and drama. Billie Holiday's rendition of "Strange Fruit" (1939) is probably the most recognized single artistic work addressing the legacy of lynching" (33). For this reason and because of the graphic images invoked by the song, it was chosen to open Scent of Magnolias, to weave together the first two scenes from Rachel and Blue-Eyed Black Boy and to be the closing song of the work. The importance of the placement of the song is that the first two scenes deal with literal lynchings and this song serves as a support for the material in the scenes. Closing out the entire compilation with a reprise of "Strange Fruit" seeks to accomplish the goal of leaving the audience with a disturbing and unforgettable image.

The song "This Little Light of Mine" progresses the piece from the 1930's into the latter 1950's. As one of the songs identified with the Civil Rights Movement, its inclusion is also a statement of the tenacity of the characters involved. Having it sung by

the youngest member of the cast is a poignant testimonial to the fact that racism affects everyone regardless of age.

There were a total of 65 slides projected during the play. (See Appendix A) Some of these slides were used to display the names and authors of each scene, the time period and the setting. The majority of the slides were photographs that illustrated the social and political climate for African-Americans in each respective era. These slides were projected on the stage in the transitions between scenes and were chosen to give the audience a sense of being part of a journey.

Analyzing the script

At the foundation of the directorial process is the script analysis. Francis Hodge asserts: "Play-analysis...is the director's objective support *for his feelings* about a playscript" (8). He adds, "...directing is not a totally intuitive process but is also an art-creating process in which the director brings the materials (the playscript) of the form to the conscious surface" (8). This step in the directorial process is multi-tiered and is, in fact, a process within itself. The analysis for Scent of Magnolias began from the moment the individual scenes were first being selected. Although each piece chosen stands alone as a distinct dramatic work, it was necessary to examine the entire compilation as one complete theatrical event.

In order to achieve this sense of unity, Scent of Magnolias was explored as a play with six characters: Woman 1, Woman 2, Woman 3, Man 1, Small Child and Dancer. These characters were embarking on a century-long journey making stops in the years 1916, 1930, 1959, 1990 and 1999. This journey would impact each of them in different ways. The world of Scent of Magnolias was actually comprised of five worlds that

needed to seem as one unified world to the audience. From an analytical point of view, this was a helpful way to perceive the compilation as one cohesive theatrical experience. Taking this viewpoint allowed for the pinpointing of necessary components. It became easier to define the major elements, which for the purpose of this script analysis included: key given circumstances, central conflict, dialogue and dramatic action, imagery, character analysis, idea/event and the architecture of the play. The architecture refers to the rising action, inciting incident, turning point, climax and suspense. (See Appendix B)

The given circumstances are all things that convey the “the special ‘world’ of the play...” (Hodge 18). Hodge defines given circumstances as including: “1) environmental facts (the specific conditions, place and time); 2) previous action (all that has happened before the action begins); and 3) polar attitudes (points of view toward their environment held by the principal characters)” (18). All of the components of script analysis are intrinsically tied to each other. For example, the given circumstances are found within the dialogue, as is the dramatic action. Within the dramatic action is found the central conflict of the play. This central conflict is what creates the basis for a theatrical event. According to Michael Bloom: “Good drama—and comedy—is always characterized by strong conflict. In terms of simple physics, conflict creates tension, struggle, friction, and energy” (47). In conjunction with the given circumstances and dialogue, the central conflict informs the actors about their specific relationships.

It is important to note that the script analysis was an ongoing process. Although initial determinations were made that allowed for a better understanding of the work, there was always a sense that new discoveries through continued research or through rehearsals were allowable and invited.

Casting the ensemble

The next vital step in the directorial process was casting a versatile ensemble. Many directors feel that this step is the most important one in the whole process as it can determine the ease or difficulty of the remaining steps. For Scent of Magnolias, this proved to be challenging. The nature of this work required a specialized cast in as much as the ethnic origin of the cast members. Specifically, this play required six African-American actors including: three females ranging in ages from mid twenties to mid fifties; one male actor in his mid thirties; one child actor age six to nine and one dancer (preferably male).

Two female students at Lindenwood University were perfectly suited for the roles of Woman 2 (30-40 years old) and Woman 3 (20-30 years old). The limited number of non-white students available in the Lindenwood casting pool made it necessary to venture outside the confines of the campus to secure the remaining cast members. The ensemble was rounded out with two local St. Louis actors taking the roles of Woman 1 (40 – 50 years old) and Man 1 (30- 40 years old) and two local students—a second grader and a high school senior—filling the parts of Small Child and Dancer. The dancer role was now being filled by a female because of the inability to secure a male for this part.

An important attribute of this ensemble is that it had to be comprised of six versatile performers. This compilation of scenes included nineteen roles. Each actor was required to portray at least two roles as well as participate in the transitions. The character breakdown was as follows:

Table 1

Character Breakdown for Scent of Magnolias

<u>Rachel</u>	<u>Blue-Eyed Black Boy</u>
Woman 1: Mrs. Loving (age 47)	Woman 1: Hester Grant (age 55)
Woman 2: Rachel (age 14)	Woman 2: Pauline Waters (age 50)
Man 1: Tommy (age 16)	Woman 3: Rebecca Waters (age 17)
	Man 1: Dr. Thomas Grey (age 30)
<u>A Raisin in the Sun</u>	<u>Blood on the Seats</u>
Woman 1: Lena Younger (age 62)	Woman 1: Willa (age 48)
Woman 2: Ruth Younger (age 31)	Woman 2: Cloie (Age 26)
Man 1: Walter Lee Younger (age 35)	
	<u>In the Blood</u>
Woman 1: Bully (age 10)	Man 1: Chilli (Age 40)
Woman 2: Hester (age 40)	Small child: Baby (age 5)
Woman 3: Beauty (age 12)	Dancer: Trouble (age 8)

Another significant consideration in ascertaining versatility in the cast members selected was the fact that these plays span the entire 20th Century; from Rachel which was set in 1916 to In the Blood which was set in 1999. The actors selected needed to have a command of their skills that allowed them to capture the sensibility of each era. This included having command of the language, being able to embody the appropriate physicality and posture as well having the ability to incorporate the appropriate behaviors specific to each era. These demands were taken into consideration during the casting

process. There was the understanding, however, that the specific details related to incorporating a realistic portrayal of the scenes would be discovered and refined during the rehearsal process.

Communicate the Significance of Choices Made

The rehearsal process

As important as the analysis is to the process of creating a theatrical work, it has little to no significance without the director's ability to effectively communicate her ideas to the cast. During the rehearsal process the director is constantly challenged with this task. On the first day of rehearsal, the actors were all given a script. Several of them had arranged to receive their script prior to the first rehearsal. Introductions were made and rehearsal schedules were distributed. After an introduction of the piece and after sharing the vision behind the piece, there was the first read through of the script.

It was at this initial meeting that actors were asked to list any conflicts they had with the rehearsal schedule. They were told that every effort would be made to accommodate their conflicts. However, they were reminded that their agreeing to be a part of this process indicated their desire to have rehearsals be their priority for the duration of the rehearsal process. The rehearsal schedule served as a contract between the actors and the director. The schedule detailed what was to be worked on at each meeting, when the actors were expected to be off-book (have the text memorized), and the dates and times of all technical rehearsals and performances. This was done so that there were no surprises. The actors knew what was to be expected of them and when. For example, they knew that on April 4, there would be blocking or staging of Rachel and Blue-Eyed Black Boy. (See Appendix C) Every attempt was made to stick to the

rehearsal schedule. The cast was updated immediately with any changes in the schedule although these were kept to a minimum. It was important to respect the actors' time and commitment.

In viewing the rehearsal schedule as a contract, it was necessary to be realistic about the goals of each rehearsal. In setting the dates for the actors to be off-book, it was taken into account that learning text is often facilitated with the incorporation of blocking or staging. Therefore, it was requested that by the third time a scene was approached, the actors would be off-book. This allowed for time to explore the relationships without the hindrance of having the script in hand. Being off-book as early as possible is important for actors because it allows them to totally immerse themselves in the world of the play thereby giving way for increased exploration and discovery.

From the onset, an attempt was made to establish a safe, creative environment. The actors were told that this was an ensemble piece and that their full artistic participation was expected and desired. It was made clear that the director's vision would ultimately prevail, however, during this rehearsal process their creative input would truly bring this vision to life.

Rehearsals were scheduled to approach the play in the sequence of the script. Although, due to scheduling conflicts, this was adjusted periodically. Because of the nature of this script, working sequentially in the initial stage of rehearsal was not necessary. Complete run-throughs became essential during the fourth week of rehearsal. At that point, the actors had to get a feel for the entire piece and what it was like to change characters so quickly.

One technique that was used in rehearsal was improvisation. In Creative Play Direction, Robert Cohen and John Harrop state “improvisation is a way of approaching a textual problem indirectly, by using an actor’s direct personal experience in a somewhat analogous situation and then channeling the discoveries made back in the textual action” (213). Actors were allowed to explore relationships between their characters outside of the context of the script. This allowed for a deeper understanding of what their characters’ motivations were, what their objectives were and what were the obstacles—those internal or external blocks that kept them from reaching their objectives. This also aided them in discovering new tactics to reach their objectives. Since the scenes were being taken out of context from the plays in which they were originally written; actors had to devise methods of getting to where they needed to be emotionally without the support of having done the previous scene in the actual play. Improvisation proved to be a significantly helpful tool in this process.

The rehearsal process was tiered—there was the initial phase where the piece was blocked or staged. The next level was reviewing that blocking. Actors were encouraged to move around the world of the play within the parameters set up by the furniture. They were encouraged to explore the space. The director made the final decisions about which blocking choices worked and which ones didn’t. These decisions were based on stage pictures and making sure that the stage was balanced. Also, the motivations behind certain moves were examined. The actors were allowed to continue their exploration until the third week of rehearsal. At this point, the blocking was considered set. After the initial blocking, the next tier in the process was working through each beat or unit of action. This was done to ensure that the actors knew what was going on at every

moment. Any questions were answered at this point. If actors had not yet made preliminary choices about their characters, actions, tactics and relationships, these details were discussed and worked through. The next phase involved layering all of these fundamental ingredients by working to establish a through-line, or a sense of continuity. The actors were guided to find the natural rhythm and arc of each scene. The final stage in the process was incorporating all of the technical elements involved with the theatrical presentation. The members of the ensemble relied heavily on each other to progress through this multi-tiered process. There was an expectation that each member would spend adequate time outside of rehearsals working on their script.

Another vital artistic element was securing a choreographer. The dance to the song "Strange Fruit" was extremely important to link scenes together. The choreographer was given a recoding of the music in advance. A rehearsal schedule was set up with both the choreographer and the dancer. Rehearsal space was reserved in the dance studio at Lindenwood to assure a conducive environment. The Director and Choreographer consulted about the meaning of the piece and how the dance was to fit into the entire work. It was explained that the song would be sung by the cast members at three different times throughout the play. The first verse would be sung by Woman 2 at the very top of the show. After the first scene, Rachel, Woman 1 would sing the second verse of "Strange Fruit." The third time the song would be sung by Woman 1, Woman 2, Woman 3 and the Small Child at the end of the show. The entire song would be sung, however the dancer would only dance to the third verse.

There were five weeks of rehearsal before Tech Week began—approximately 51 hours. In addition, there were approximately 10 hours of dance rehearsal with the Dancer and choreographer.

The technical elements

Open communication between the director and technical staff is extremely important during the rehearsal process. Scent of Magnolias shared a technical director with the other thesis production being presented. The technical director also served as the set and lighting designer. In order to facilitate this ongoing communication with the technical director, weekly production meetings were held. At the initial meeting, the technical director was given a copy of the script. At this time, a brief presentation was made to articulate the overall meaning of the piece and the artistic vision.

The necessity for fluidity and ease of movement between these five distinct eras was voiced. It was also requested that a minimalist approach to the set design be considered in order to carry out the vision of having the audience partake in a century-long journey. Initial technical desires were expressed, most specifically the need for two slide projectors. The technical director summed up what support staff would be needed such as light and sound board operators, two slide projector operators and two people backstage to assist with costume and scene changes.

Issues such as specific furniture, set, prop and costume requirements were also discussed at this initial meeting. A list of these items known as action imperatives, was given to the technical director. Action imperatives are those items that are necessary in supporting the dramatic action. They are essential to the development of the play. In addition to the two slide projectors, some of the imperatives for Scent of Magnolias

included: a trunk which was used in each scene to store props and to represent various pieces of furniture; one door or entrance stage right; two doors or entrances stage left; a dining table that could be used in each scene—something timeless that would work with each era and four chairs that could also be used in each scene. (See Appendix D)

Every effort was made to make sure that the production meetings were organized and that an agenda was followed. It was important that time was spent wisely. The key ingredient for a successful relationship between the technical staff and the director is communication. The technical director was updated immediately with any changes in the action imperatives. He was also contacted with any questions that could not wait until the next scheduled meeting. These questions were usually to clarify the set design elements or the availability of certain furniture items. A production schedule was developed that included deadline dates for each of the design elements. (See Appendix E) The role of gathering costumes and props fell under the director's umbrella for this production. Securing these items by the dates listed on the calendar became the duty of the director.

Since it was determined that the stage would be non-descript, the production relied heavily on costumes and props to identify the different eras represented in the piece. At the request of one of the actors, props were incorporated early in the rehearsal process. Some actors need to be able to use props right away because this connection to a physical object helps them develop their character. An attempt was made to have props available when the scene was worked for the second time. Rehearsal props were used if the actual performance prop had not been obtained. In addition to utilizing the Lindenwood props collection, props were borrowed from several sources including

family, friends and cast members. One prop of significance was the quilt used in Blood on the Seats. It was essential that this quilt look authentic—like it could have indeed been sewn in the late 1800's to early 1900's. A massive request was issued to the St. Louis artistic community for assistance. A local musician loaned the quilt to the director for the production.

Costumes were acquired from the Lindenwood costume shop, thrift stores and cast members. Choices about colors and styles were made by the director. It was important that the costumes reflected the specific eras of the various scenes. With the absence of a budget, this was difficult. It was also important that the costumes allowed for quick costume changes. The actors had to transition from character to character in just a matter of minutes. Therefore, costumes had to remain simple yet still give the illusion of each of the five specific eras. The cast members were extremely helpful in supplying necessary costume pieces. There were specific costume pieces that were imperative to the play such as a wedding dress for Hester in In the Blood. Because of the inability to find a dress that could be used, this costume piece was changed to a bridal veil. This change did not negatively affect the scene. Visually, it achieved the same outcome.

The decision was made to costume the Dancer in all white as her presence in the play represented truth. She is dancing to a song about death and in some Eastern cultures, white is used to symbolize death. It was important that her costume be beautiful and flowing which is in direct contrast to the gruesome lyrics of the song. This makes the audience take a deeper look and listen more intently. There should be a feeling of something being out of kilter and that everything is not as it seems.

Lighting was also an essential element to assist in setting the different moods for each of these scenes. The technical director/lighting designer worked with the director to establish all of the necessary lighting requirements. The director prepared a cue sheet at the request of the technical director. (See Appendix F) This sheet listed the page numbers and line cues of all technical elements such as shifts in lighting, sound cues, and/or slide cues. The moods of each scene were also included, such as 'somber' for the transitional dance or 'eerie' for the special lighting during Mrs. Loving's monologue in Rachel. This cue sheet assisted the technical director/lighting designer in developing the light plot. Particular lighting effects were also noted. For example, special pools of light were requested for downstage right, upstage right, center stage and downstage left. These areas were used at various key moments in the play.

Sew It All Together

Putting the finishing touches on this quilt of a theatrical work required paying attention to every detail. The technical rehearsals were extremely important. This was the time to iron out any difficulties. Final decisions were made about placement of props and about blocking—some of which changed slightly when the production was moved from the rehearsal hall to the actual set. Technical elements such as the slides, sound cues, and light cues were worked and adjusted as needed. Tech week can be stressful and requires patience. It is important to be prepared for anything during tech week. Flexibility is the key! This production required a fluidity of all the technical elements so that the audience's experience was non-jarring. There needed to be a ballet-like feel as the scenes were gracefully woven together with the music and slides. In the approximately ten hours devoted to technical rehearsals, this was accomplished.

CHAPTER III

REFLECTIONS

Compiling and directing Scent of Magnolias was a spiritual journey. I envisioned my ancestors guiding me, lifting me, and leading me through every step of the process. I feel that my interest in this topic was initiated by a call from those men and women whose lives were scarred by the brutality of lynching. As their descendant, I am connected to their pain. It was important that their stories continue to be told. I am in no way the first to study and write about lynching dramas. This process has introduced me to the works of phenomenal scholars like Judith Stephens and Kathy Perkins. Having immersed myself in their findings and conclusions on the topic for the past year has been enlightening and at times overwhelming. It's exciting to know that others share my passion for this topic.

I decided that I wanted to look deeper than just the traditional lynching dramas, however. I thought it would be interesting to study how lynchings are being written about in a figurative way. It wasn't until I was deeply engrossed in my research that I came across an essay by Angeletta KM Gourdine that dealt with relating Rachel with A Raisin in the Sun, that I realized that this line of thought had already been studied. I set out to take this look at lynching even further by including works in my compilation that represented the entire 20th century—bringing contemporary writers P.J. Gibson and Suzan-Lori Parks into the fold. Gourdine's essay was extremely helpful because after almost nine months into this research process, I discovered in her work much needed support for my thoughts about figurative lynching. She offered a definition that validated

my line of thinking. The research portion of this thesis was extremely gratifying. I have a strong desire to continue to delve deeper into the topic.

Uncovering and Discovering

Rachel was the first play chosen for this compilation. I was attracted to the detail in Angelina Weld Grimké's writing. I was also awed by the fact that Grimké really had no role models as an African-American female playwright. She was a pioneer. Her work was so truthful and rich. The relationships were honest and real. When deciding on scenes it was obvious that I had to choose the scene when Mrs. Loving describes how her husband and son were lynched. This vivid monologue paints the picture so perfectly that it transports audiences from any era into this early 1900 scene. I was also intrigued by how Grimké uses the character Rachel as the social commentator. Even though she is a young teenager, she makes profound statements about racism and hypocrisy in America as she processes out loud the gruesome story her mother tells her. I remember when I first read this I was thinking how brave Angelina Grimké was! She immediately became one of my Sheroes!

The next play chosen was Lorraine Hansberry's A Raisin in the Sun. I could not imagine embarking on a study of this topic without including this piece. The fear was, however, that it has been so extensively studied that I questioned whether I would be able to come up with any new, 'earth-shattering' ideas about the play. What this research process has taught me is that there really is nothing new under the sun. Even when I thought, maybe I had come up with something no one had written about, if I went deeper into my research, I discovered that idea as well had already been written about and documented by one of my predecessors. What I deduced, however, was that the

conclusions I draw from my research are brand new to me. That's what is important. The fact that other scholars before me have drawn some of the same conclusions serves to corroborate my course of study—substantiating the fact that I am on the right track; that we are all on the right track toward some universal train of thought.

I pushed my fears aside about A Raisin in the Sun and tried to read it like it was the first time. Even though I have treasured this work since I was a teenager using Beneatha's monologue for college auditions, I was now able to read it with a new perspective. This time, I was delving into Walter Lee like I had never done before. It was his plight that was of interest for this study. For that reason, I chose the scenes where Walter Lee is struggling with self-definition and trying to come to terms with the realities of his life. These scenes supported the idea of figurative lynching. Walter Lee is a prime example of a disenfranchised African-American male. Lorraine Hansberry's writing insightfully explores the psyche of a Black man during the Civil Rights Era. What was interesting is that I could see how Walter Lee's struggles are still being felt today by Black males in this country.

Suzan-Lori Parks' In the Blood was the next work selected. I wanted a piece that represented a contemporary view of the subject. The scene between Hester and Chilli was chosen because similar to Walter Lee, Chilli struggles with finding his place in the world. Particularly, he struggles with being able to decide how much of a man he is really ready to be. My empathy for Chilli grew each time I heard or read the scene. As much as I wanted him to have the courage to really step up to the plate and take on the challenge of supporting Hester and all five of her children, I knew he was incapable of this task. He had not been prepared for such an enormous undertaking. Even his alleged

love for Hester could not give him the strength he need to raise five children—only one of which was his. Not that I can blame him, I just wanted for him to be able to do it. Although I respect Parks as a writer, it took me a while to connect to her work. Parks' writing is difficult for me to simply read. I was apprehensive of her style, which seemed to me to teeter between realism and fantasy. Initially, I didn't know how to approach this scene. Actually, it wasn't until I heard the actors read the scene in rehearsal that I really developed an understanding and deep appreciation for this scene and Parks' writing style. I came to discover that like all drama, her play is simply about relationships and conflicts.

With these three works serving as the general framework, I felt I needed two more scenes to complete the study. Georgia Douglas Johnson's name appeared in every anthology that dealt with African-American women writers. I came to learn that she had written more lynching dramas than any other writer. Her contribution to the genre was my reason for including her in this compilation. After reading all of her plays dealing with lynching, I chose Blue-Eyed Black Boy because it showed how even a menial infraction like arguing with a white woman could get a man lynched in the 1930's. It also introduced miscegenation, which I thought was a brave undertaking by the playwright. Since the play was just ten minutes long, it was the only work in the compilation that was performed in its entirety. By modern standards, Johnson's play would be considered melodramatic. I anticipated that I would have to be mindful of this during the rehearsal process.

I wanted the fourth scene in Scent of Magnolias to be something that was set sometime between A Raisin in the Sun (1959) and In the Blood (1999). I was torn between works by two admired playwrights, Pearl Cleage and P.J. Gibson. I was leaning

heavily towards Cleage's play Bourbon at the Border which was about a man struggling with adjusting to life after undergoing a traumatic experience during the Civil Rights Movement. Although Gibson's play Long Time Since Yesterday is one of my favorites, I could not justify including this female-centered story. It really had nothing to do with the topic of lynching. It wasn't until I had the absolute pleasure of being able to personally interview Ms. Gibson that I made my final decision. A generous and timely birthday present from my parents afforded me the opportunity to fly to New York in March 2006 to see The Color Purple on Broadway. An added bonus was that I was able to stay in New York a few extra days to conduct research for my thesis. Before leaving St. Louis, I had already done some preliminary research and I discovered that there was going to be a reading of Ms. Gibson's newest work at the Drama Bookstore in Times Square. I was ecstatic! Then I found out that my friends and I were only able to get tickets for the Sunday matinee of The Color Purple—of course, it was at the exact same time of the reading!

Well, it turned out that my dear friend, Kevin, actually knew Ms. Gibson and lived in the same building. He took me to meet her at the bookstore before the play began and we set up a time for an interview. So, on March 7, 2006, P.J. Gibson and I sat down at her apartment in Manhattan for a two and a half hour interview/discussion/sister sharing. This is when my respect for her as a playwright deepened. She told me that she had written over thirty plays. When she told me about The Ancestor Series and Blood on the Seats, I knew this had to be included in my compilation. After making that decision, however, I became concerned that this play did not address the figurative lynching idea. I felt I needed this contemporary work to serve the purpose of supporting that idea and to

balance out the study. However, as I contemplated it more, I realized that the chosen scene from Blood on the Seats was indeed an interesting choice because although it was a contemporary work, it deals with lynching in a poignant monologue rendered by the character Willa. Having this scene was a reminder that even in the present day, we need to continue to teach and learn about this part of history.

Forging a relationship with P.J. was the highlight of the research phase of this process. I view her as a mentor figure as she has already given me valuable career guidance. It was through P.J.'s introduction that I was invited to the home of theatre scholar James Hatch, where I met him and his wife Camille Billops. Although it was an impromptu visit and I only had a brief forty-five minutes with them, they shared with me several literary works from their extensive Hatch-Billops Collection and I purchased two of Mr. Hatch's books to add to my personal library.

Making Five Into One

With the addition of Ms. Gibson's play, Scent of Magnolias was complete. The next step was the daunting but necessary script analysis. This step was fraught with challenges because I was working with five different scenes from five different plays. How was I to look at this as one conglomerate work with one rising action, one turning point, one climax and one central conflict? I could easily analyze each of the scenes on an individual basis; it was analyzing the work as a whole that was challenging. By examining the play as a century-long journey of six characters as I discussed in the previous chapter and as is further illustrated in Appendix B, I was able to put the entire work into a concise theatrical context. This was helpful to me as a director, but not necessary to stress to the cast. I say this because in order for the cast to be able to

succeed in moving from scene to scene, they needed to be more concerned with the given circumstances, character development, relationships and conflict in each individual scene.

As the director, it was my task to look at the architecture of the entire work to ensure that the audience experienced a cohesive theatrical event. What happened in the rehearsal process is that even without articulating this overall view of the compilation, as the actors repeatedly took this journey, they intuitively started to feel how their Magnolias characters (Woman 1, Woman 2, etc.) were affected by each stop on the journey. I didn't feel it was important to over-analyze this with the cast. It was more interesting to watch it develop.

Choosing the Ensemble

I usually enjoy the casting process, however casting for Scent of Magnolias caused me some angst. I knew going into this that I would have some challenges casting an ensemble of African-American actors from the Lindenwood pool. For this reason, my advisor, Ted Gregory, recommended that I look for scenes with two characters only—one male, one female. However, I was unable to find scenes that supported my thesis with this parameter. I settled on an ensemble of six. Knowing the selection of actors of color available at Lindenwood, I did not have a casting call on campus. I used recommendations and personal contacts to cast the play. Fortunately, my sister-friends Hassie Davis and Fannie Leby agreed to be part of the project. This was a blessing because they are two of the most talented actresses in St. Louis. I was honored that they wanted to work with me—I had directed them both in previous projects. Mariella Canady (Sheree), a student from Lindenwood, came highly recommended so I asked her to join the cast. I was grateful that she also agreed. Casting the role of the Small Child

was easy because my beautiful eight-year-old daughter, Essence Tyler, was an easy choice. I had a lot more trouble casting the roles of Man 1 and Dancer. In fact, it wasn't until the day before the first rehearsal, that I contacted Jeff McGhee and he excitedly accepted the role of Man 1. I had directed Jeff in a staged reading at the St. Louis Black Repertory Company in 2005. I remembered his solid work with the reading and his enthusiasm. I was delighted that he was able to join this production. I wasn't too stressed about not having a Dancer when rehearsals began. I was glad to finally have all of the main ensemble members in place. Jeff's daughter, Candace McGhee, a high school senior, completed the ensemble when she joined as the Dancer.

Of course, this casting phase could have been simplified if I'd had a viable pool of actors to choose from at Lindenwood. However, knowing this was not the case, I could have alleviated stress by solidifying the cast much further in advance. Instead, I was counting on certain actors being able to do the show and when that fell through, I was left scrambling to fill the roles of Man 1 and Dancer. I should not have wasted time waiting on certain commitments. In retrospect, I've contemplated whether or not a St. Louis casting call would have been a worthy endeavor. Honestly, I think not, because I know many of the local actors and I feel personal connections are better when asking actors to do something like this. I was asking for a commitment of time and energy without financial compensation. This means that those involved are doing it because they really believe in the project or they have faith in the director. It seemed more advantageous for me to solicit the help of actors that I already knew. It turned out well and I was pleased with the casting, however I would have liked to have had this in place at least one week prior to the first rehearsal.

Working With the Actors

I always love the energy of the first rehearsal. I love the feel of anticipation in the air. Everyone is excited about the newness of the project. I usually insist that everyone attend the first rehearsal. I feel that it is a necessary bonding ritual that takes place at this first meeting. However, sometimes you can't get passed scheduling conflicts. Such was the case with our first rehearsal. Mariella had previous commitments with both the One Acts at Lindenwood as well as the upcoming fashion show. Her time with me was limited throughout the process. However, I felt that I could work around her schedule because she was really only in two of the scenes and in one she had no lines. So at the first rehearsal, I had four of the six ensemble members—Candace had not yet joined us.

Similar to the first day of school, first rehearsals are a time of introductions and outlining expectations for the process. I started by thanking the ensemble for embarking on this journey with me. I expressed to them my gratitude that they would deem me worthy of such a commitment. I let them know the origins of my passion for this project and gave them a brief overview of my thesis. I also let them know how important their creative input would be to this whole process. One thing that I have tried to instill in every project that I have directed is a supportive, nurturing and creative environment. My experience for over 20 years as a performer is what drives this. I know that I respond much better to a director who is able to give positive feedback and who encourages my input. It was important that I established this right at the onset of rehearsals for Scent of Magnolias.

I truly believe that the actors know more about their characters than I do as a director. They are living inside the world of the play, I am observing. The truth is that I

created the world—based on the playwright's given circumstances and my interpretation of the script. However it is the actor who resides here on a daily basis during the rehearsal process. It is for this reason that I put a great deal of trust in the actors' instincts. I encourage them to follow their instincts—assuring them that if they trust me, I will not lead them astray. I will not let them stick with choices that venture outside of the meaning of the play or outside of what I have determined the meaning of this production to be. However, I insist that actors bring something new to each rehearsal. They must do their homework. This was not a problem with this production, for the most part. There were challenges, however, with one of the actors. There's always one!! This actor had a problem learning their lines and this was very frustrating to the rest of the ensemble. As the director, I had to remind this actor repeatedly that we were counting on them. The actor assured me that s/he would be able to get it together. S/he did—but unfortunately, it wasn't until tech rehearsal that this actor was totally off book. S/he never was able to truly explore their characters as deeply as they would have been able to do had they freed themselves from the script much earlier in the process.

The subject matter of this production opened the door for several heart-felt discussions amongst the cast. The fact that the ensemble was comprised of African-Americans allowed for an environment where the pain associated with the subject of lynching could be discussed without the fear of being judged. The older actors shared how lynching—both literal and figurative—had touched their lives. Essence and Candace, as the youngest members of the cast, learned a great deal. Essence became so disturbed after one discussion where I brought in pictures of lynchings, that she literally became ill. I used this as an opportunity to stress that this topic should make us sick. All

of America should be sick if we look truthfully at how horrific this time in our history actually was. I used this occurrence later in the process to help Hassie get to where she needed to be in Rachel's monologue when she is discovering for the first time that her father and brother were lynched. I stressed to her that as Rachel, a young teenager, she would not have a psychological reaction to this news. Her reaction needed to be visceral—it needed to come straight from her gut.

There were several times when the cast would spontaneously combust into an improvisation. This was GREAT! It happened mostly with Hassie and Jeff—both as Ruth and Walter Lee and as Hester and Chilli. I didn't dare stop them, I just took notes! It was during these improvs that they made important discoveries about their characters and their relationships. This was so helpful because they had to perform these scenes out of context. They had to be able to immediately grasp their characters without the luxury of doing the whole play. They had to be clear about their actions.

Since several of the plays chosen could easily lean toward a melodramatic interpretation, we worked diligently with finding the truth in these works. One method utilized was Stanislavski's technique of 'The Magic If' where the actor delves into his imagination by asking himself what he would do if he were in the circumstances of his character. This helped to personalize the events for the actors. We also played around with the scenes if they became problematic. For example, one run-through was a completely over-the-top performance of Blue-Eyed Black Boy into which everyone fully invested. Out of this mega melodrama, the actors made discoveries about how serious the actual events in the play were. They discovered the real life and death situation of this play.

Being able to secure Nikki Spotts as the choreographer was quite a blessing. Although I had originally asked her to dance, she couldn't because of a previously planned vacation. I was just glad that she offered her talents as the choreographer. She worked so well with Candace, who had really only been dancing a couple of years. Nikki was able to help Candace understand the history behind the song so that she could use these emotions in her movement.

Dealing With Technical Woes

Phil Hughen was assigned as the Technical Director for the Master's Theses productions. He was also the Set and Light Designer for the shows. As a director, I know how essential the technical staff is to a production and because my abilities are limited in these design areas I have the utmost respect for "techies." Phil was great to work with. He worked to give both directors what we needed technically even though he was working with limited time and financial resources. He designed a set that accommodated both of the theses productions—incorporating levels on the stage at my request and certain requirements for entrances and exits at the request of the other director.

I was bothered by the fact that I had to serve as my own costume designer for the show. I felt that this was beyond my duties as a director and that it detracted from valuable time that I needed to be concerning myself with the script. However, I didn't waste time fighting this because it was not worth it! I resigned myself to spending a lot of time in the Lindenwood costume shop, in thrift stores and in my own closet. The actors were great about supplying their own costumes as needed.

Our tech week did not start off well. We did not have a dry tech on the scheduled day nor were the slides incorporated when this was originally scheduled. This pushed everything back and caused some stress! We didn't have a real tech rehearsal until the final dress rehearsal. This made me nervous because the slides were important to me. I needed to see them projected to make sure they conveyed the message that I was trying to get across. So, the night before opening, I was at home re-sizing all of the slides so that they would fit. This was frustrating, however this is just how it goes sometimes in the theatre!

What I've Learned

Scent of Magnolias is the third play that I have directed in a matter of five months. Having to do these consecutive projects has helped me to really examine what a director's job is and to refine my particular directing style. As a director, I used to be quick to say "I'm not the costume, set or lighting designer." For some reason I thought this let me off the hook from having to know and understand these elements. What I've learned is that as the director I need to know everything! I may not know how to hang a light but I most definitely need to know how to communicate with the lighting designer. I need to be able to tell him what type of mood I'm trying to achieve in certain scenes. I need to know about warm and cool colors. I need to know his jargon. I also need to be able to communicate with the costume designer and as in the case of this Master's thesis project, I need to be able to design costumes if necessary. This means that I have to be able to research different eras and pinpoint what my characters would wear based on their socio-economic status.

I've always felt that if actors are good enough, they can do a play without all of

the technical elements. I come from what I like to call "Theatre of the Poor". My concept varies slightly from that espoused by Jerzy Grotowski in his book Towards a Poor Theatre. Grotowski encouraged eliminating "...all nonessentials, i.e., costumes, sound effects, makeup, sets, lighting, and strictly defined playing area, in an effort to redefine the relation between actors and the audience" ("Grotowski, Jerzy"). My personal relationship with the idea of "Theatre of the Poor" is strictly born from a lack of resources! I've done shows with no budget, so I'm used to making do with what I have. I'm looking closer now at what makes a theatrical work resonate. What happens if you do get rid of the lights, costume and sound? What is happening onstage? I've come to realize that it's the investment that the actors have in the relationships with each other that makes for a solid piece of theatre.

If actors truly investigate and invest in these on-stage relationships they could be wearing anything, in any setting and the audience would be with them. As an actor, I know that this is not the easiest thing to do. Why? —because you have to rely on the other person. A pact must be made that you will be there for each other. Of course, there are actors who would never willingly give that much of themselves. They would not allow themselves to be vulnerable to the point where they have to depend on the other actor to help them achieve greatness. That is where a director becomes vital.

I feel that it is my role to create an environment where vulnerability is supported. The rehearsal space is a safe zone. If this nurturing feeling is established from day one, then it becomes a natural state of being. Actors become more willing to explore and invest if they feel like it is encouraged. Like anything, with enough rehearsal this security can become a habit. So, when it is time to 'perform' the actor has already

incorporated what she needs to fully invest in the relationship. As I continue my growth as a director, I want to explore this notion of relationships even further. I want to research and maybe even devise some non-traditional methods of approaching theatrical relationships.

Works Cited

- Appiah, Kwame Anthony and Henry Louis Gates, Jr., eds. Africana: The Encyclopedia of the African and African American Experience, The Concise Desk Reference. Philadelphia: Running Press, 2003. 583-585.
- Bloom, Michael. Thinking Like a Director. New York: Faber and Faber, Inc., 2001.
- Brown-Guillory, Elizabeth. Their Place on the Stage: Black Women Playwrights in America. Westport: Greenwood Press, Inc., 1988.
- Carter, Steven R. Hansberry's Drama: Commitment amid Complexity. Urbana: Univ. of IL Press, 1991.
- Cohen, Robert and John Harrop. Creative Play Direction. 2nd ed. Englewood Cliffs: Prentice-Hall, 1984.
- Craig, Carolyn Casey. Women Pulitzer Playwrights: Biographical Profiles and Analyses of the Plays. Jefferson: McFarland & Co., Inc, 2004.
- Gibson, P.J. Destiny's Daughters: 9 Voices of P.J. Gibson. New York: 1st Books Library, 2003.
- . Personal Interview with Kathryn Bentley. 7 March 2006.
- Gourdine, Angeletta KM. "The Drama of Lynching in Two Blackwomen's Drama, or Relating Grimké's Rachel to Hansberry's A Raisin in the Sun." Modern Drama 41 (1998): 533-545.
- Grimké, Angelina Weld. Rachel. Strange Fruit: Plays on Lynching by American Women. Ed. Kathy A. Perkins and Judith L. Stephens. Bloomington: Indiana University Press, 1998. 27-78.
- "Grotowski, Jerzy." The Columbia Encyclopedia. 6th ed. 2004. Questia. 27 June 2006 <<http://www.questia.com/PM.qst?a=o&d=101247418>>.

- Hansberry, Lorraine. A Raisin in the Sun. Contemporary Black Drama from A Raisin in the Sun to No Place to be Somebody. Ed. Clinton F. Oliver and Stephanie Sills. New York: Charles Scribner's Sons, 1971. 33-120.
- Harris, Jr., Robert L. "The Rise of the Black Middle Class." Feb. 1999. 14.2 (2000): 40. 15 June 2005 <<http://www.worldandi.com/public/1999/February/middle.cfm>>.
- Harris, Trudier. Saints, Sinners, Saviors: Strong Black Women in African American Literature. New York: Palgrave, 2001.
- Hatch, James V. and Ted Shine, eds. Black Theatre USA: Plays by African Americans. The Early Period 1847-1938. New York: The Free Press, 1996.
- Johnson, Georgia Douglas. Blue-Eyed Black Boy. Strange Fruit: Plays on Lynching by American Women. Ed. Kathy A. Perkins and Judith L. Stephens. Bloomington: Indiana University Press, 1998. 116-120.
- Mahone, Sydné, ed. Moon Marked and Touched by the Sun: Plays by African American Women. New York: Theatre Communications Group, 1994.
- Oliver, Clinton F. and Stephanie Sills, eds. Contemporary Black Drama from A Raisin in the Sun to No Place to be Somebody. New York: Charles Scribner's Sons, 1971.
- Parks, Suzan-Lori. In the Blood. The Fire This Time: African American Plays for the 21st Century. Ed. Harry J. Elam, Jr. and Robert Alexander. New York: Theatre Communications Group 2004. 3-89.
- Perkins, Kathy A. Introduction. Black Female Playwrights: An Anthology of Plays Before 1950. Comp. by Perkins. Bloomington: Indiana U Press, 1989.
- Perkins, Kathy A. and Judith L. Stephens, eds. Strange Fruit: Plays on Lynching by American Women. Bloomington: Indiana University Press, 1998.

Stephens, Judith L., ed. and introduction. The Plays of Georgia Douglas Johnson:

From the New Negro Renaissance to the Civil Rights Movement. Urbana:

University of Illinois Press, 2006.

"Strange Fruit: The Film." PBS.ORG. 2006. Independent Television Service. 15 May

2006 <<http://www.pbs.org/independentlens/strangefruit/film.html>>.

Thomas-Lester, Avis. "A Senate Apology for History on Lynching." Washington Post

14 June 2005. 16 June 2005 <[http://www.washingtonpost.com/wp-](http://www.washingtonpost.com/wp-dyn/content/article/2005/06/13/AR2005061301720.html)

[dyn/content/article/2005/06/13/AR2005061301720.html](http://www.washingtonpost.com/wp-dyn/content/article/2005/06/13/AR2005061301720.html)>.

Wilkerson, Margaret B., ed. and introduction. Nine Plays by Black Women. Ontario:

Penguin Books, 1986.

---. "Political Radicalism and Artistic Innovation in the Works of Lorraine Hansberry."

African-American Performance and Theater History: A Critical Reader. Ed.

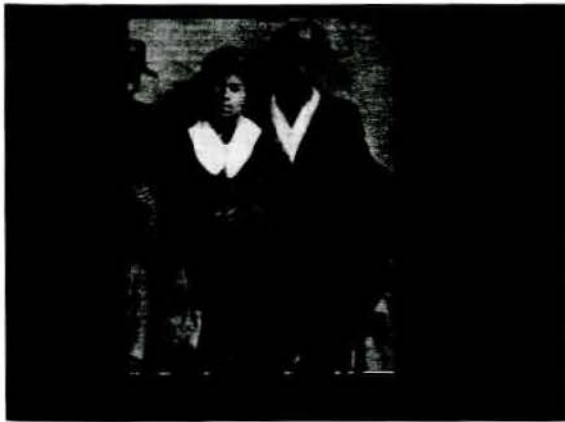
Harry J. Elam and David Krasner. New York: Oxford U Press, 2001. 40-55.

APPENDIX A

SLIDES



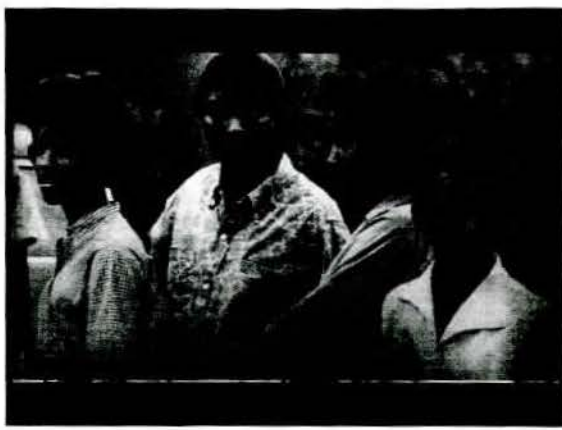
A Northern City 1916



**A Southern
Town
1930**

1954-1968







Chicago's Southside 1959

The Following Morning



**A Southern City
1990**



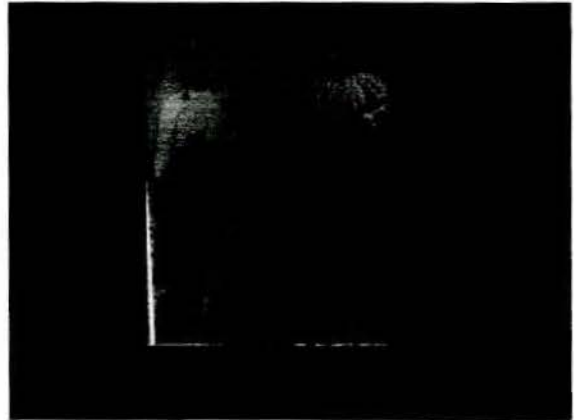
**New York City
1999**

**Lack of knowledge is
darker than night**

A Nigerian Proverb

**Scent
of
Magnolias**
Scenes of America

“Rachel”
**by: Angelina
Weld Grimké**



“In the Blood”

**by: Suzan-Lori
Parks**

APPENDIX B
SCRIPT ANALYSIS

Idea and Event

Scent of Magnolias focuses on the literal and figurative lynching of the African-American male. The six characters in this play are on a century long journey. What they learn through their interactions with each other is that personal growth can only happen by remembering and reliving parts of history that may be painful. It is as though they continue to meet each other in five different eras and their spirits remain the same throughout. As they embody the nineteen characters in the play, they add to their life experiences as their overall Scent of Magnolias characters. During their communal century long travels, they share the scars of lynching, the effects of which differ for each of them. The main event is that through this journey of dealing with the atrocities of lynching and racism, the ensemble enters into a collectively enlightenment.

Central Conflict

The structure of Scent of Magnolias calls for a unique approach to determining the central conflict. This compilation fuses together five distinctly different scenes—each of them with their own set of given circumstances. It is important, however, to look at the overall work as a unified theatrical event. With this as the assumption, the central conflict becomes one rooted in the given circumstances of the actual scenes in addition to being determined by the given circumstances established by the creator of this compilation. The compilation itself has its own life. Its central conflict encompasses the conflicts that are present in each individual scene. Overall, the central conflict in Scent of Magnolias is between the six characters and society. As a united front, they are struggling against society in an attempt to grasp understanding about their current state of mind. As a group of restless, burdened souls brought together on this journey, they are seeking knowledge—they must obtain knowledge for their survival. In direct contrast to their struggle, is an oppressive society that constantly sets up obstacles that work to hinder this group of kindred souls from reaching their goal.

Dialogue and Dramatic Action

These scenes that make up Scent of Magnolias are realistic portrayals of each era they represent. The usage of language varies with each scene. The playwrights make use of dialogue that is representative of their eras. The dialogue also informs us of the socio-economic status of the characters as well as their geographic location.

- Rachel: Grimké uses phrases that are reflections of her era—the early 1900's:

Tommy: You're all pegged out

Shall Muzzer's little boy help set the table?

Gee! I'm glad I'm living...

I made "squad" today

Grimké's language usage is consistent with the fact that the Lovings are a middle class family. It's evident that both Rachel and Tom have been raised in an environment where correct English was the norm. There is also no indication of a Southern dialect, even from Mrs. Loving.

- Blue-Eyed Black Boy: Johnson's use of dialect in the writing of her piece immediately places us in the South. Characters use words like "shore" for sure and "soons" for as soon as. Johnson's characters also use "ain't" throughout the text and their subject and verb agreement is inconsistent. This informs us that these characters are not as educated as the Loving family. Dr. Grey, however, speaks standard English and it is obvious that he is educated. This becomes important in that he is the one who must deliver Pauline's message to the Governor.

Key Given Circumstances

Previous Action

In the determination that the overall world of this play is one in which it is acceptable for the environment/given circumstances to change dramatically as the characters embark on their journey, the previous action for the overall play differs from the previous action at each stop on this journey, or for each scene in the compilation. The participants on this journey—Woman 1, Woman 2, Woman 3, Man 1, Dancer and Small Child—have made an unconscious decision to embark on this life-altering trip together. They have called each other to themselves. Previously, they have been living as individuals who each were dealing with some inner struggles. None of them understood why they were so burdened. Immediately before Scent of Magnolias begins, they are summoned, by a force greater than themselves, from their individual existences to join in a unified voyage. At each stop on this venture, they embody different characters and are given separate circumstances and previous actions.

- Rachel: Although the lynching of Mrs. Loving's husband and son happened 10 years before the play begins, it is the most important previous action to this scene. This event is what drives the dramatic action not only of this scene but also for the whole play. It is Mrs. Loving's sharing of this previous event that is the catalyst for Rachel and Tom's coming of age. Their lives are changed forever after learning about this event. Immediately prior to this scene, Rachel has gone out to buy rolls and a pie for dinner. Unbeknownst to her mother, she is also talking to one of their neighbors and decides to bring the neighbor's child, Jimmy, to

visit her mother as a surprise. Rachel's decision to do so, informs the dramatic action in that seeing the young boy reminds Mrs. Loving of her dead son and she becomes upset.

- Blue-Eyed Black Boy: Jack's alleged incident with the white woman is the important previous action for this play. Even though the audience never knows if Jack just had an argument with the woman or if he actually did push her, the fact is that he was involved in an incident that sets off the dramatic action for the play. Another major previous action is Pauline's relationship with the Governor. Although only strongly suggested by the playwright, we can ascertain by the given circumstances and the outcome of the play, that Jack is the Governor's son.
- A Raisin in the Sun: The important previous action for this scene and the play is that Mr. Younger passed away. This sets up the present action, which becomes the catalyst that drives the entire play. That action being that the family receives a check for his insurance policy for \$10,000. Specifically for the scenes chosen for this compilation, the previous action is that Walter Lee has met with his friend Bobo to draw up plans for a liquor store that he would like to invest in with the money. This previous action drives the dramatic action of the scene in that his objective is to get his mother to support his idea. Another previous action of importance for the chosen scenes is that Ruth has found out she is pregnant and has visited with a woman who does abortions. This informs the tension between Ruth and Walter and also Mama and Walter.

- Blood on the Seats: Before this scene begins, Cloie has been yearning for a quilt that she saw at Willa's booth at the market place. She has already decided how fabulous it would look in her new Town House. This drives the dramatic action for the scene in that her quest is to purchase the quilt. Willa's previous action is that she has been telling her friend and fellow crafts seller about Cloie and how out of touch she is with her past. This drives her to instill in Cloie a sense of her history in this scene.
- In the Blood: Immediately before this scene begins, Hester has been visited by the doctor. He explains to her about her upcoming surgery to sterilize her so that she won't have any more babies or "mistakes" as he calls them. This news and the doctor's crass comment about her illegitimate five children are a driving force behind her interactions with Chilli in the scene. The doctor's visit fuels her desperation.

Polar Attitudes

Presupposing the idea that Scent of Magnolias is a collective journey and that these six characters enter into it with a shared goal, their polar attitudes should be approached in this same unified vein. At the beginning of their journey the six spirits are in a state of ignorance. They enter into this pact not knowing exactly why. They do know, subconsciously, that the results of this journey could determine their survival. Each of these characters is fraught with emotional angst though they cannot pinpoint the origin of their suffering. By the end of their journey, they come into a collective consciousness of self-discovery. They are now enlightened by the knowledge about their

history. This enlightenment strengthens them; allowing them to continue their life journey with a stronger resolve.

Environmental Facts

The overall world that these six characters inhabit is ever-changing. That must be accepted as a given circumstance. They exist in a world that is the past and the present. Their world is urban and rural. Their world allows them to embody characters who are young, old, rich and poor. Their environment changes as needed to facilitate the lessons that they must learn at each stop on their journey. Each of these stops alters their environment.

- Rachel: Rachel is set in a northern city in 1919. It is autumn. The Lovings are a middle class family. What is of major importance to the dramatic action, however is to social climate. They moved from the south because Mrs. Loving did not want to bring her children up in the racially segregated south. This play takes place in the Post-Reconstruction era. The country was still trying to figure out what to do after the abolishment of slavery. There is unrest. The lynching of both her husband and son is another indication about the social environment of this era. Mrs. Loving believes in God even though it was good Christian men who were responsible for her husband's death.
- A Raisin in the Sun: In contrast to Rachel, this play is set in 1959 in a Chicago housing project. The time is significant because it is during the Civil Rights Movement. This keys us into the social and political climate. Blacks were becoming active in their pursuit of equal rights. Walter Lee

wants to join into this pursuit by acquiring wealth. Economically, this family is considered poor, working class.

- In the Blood: Set in the near past (1999), this play takes place under a bridge in New York City. Hester and her five children are homeless. Their economic situation is desolate. Being homeless, Hester is exposed to all the elements. She is exposed to society and is a victim of ridicule. The bridge is a fake shelter—a façade. It doesn't keep strangers or bad weather out. Chilli's reemergence in her life heightens the hopelessness of her situation. He has become successful financially and he makes sure that she is aware of this. Hester's environment and her dire social status drive everything that she does. Her desperation to get out of this situation even makes her deny her children to Chilli.

Character Analysis

Statements made about the characters in Scent of Magnolias are based upon the given circumstances determined by the creator of this compilation in addition to the circumstances in each play of the work.

- Woman 1
 - Desire: To grasp a better understanding of her own plight.
 - Will: Strong. She inhabits the bodies of the strong women on this journey: Mrs. Loving, Lena Younger and Willa. By unconsciously making the decision to embody these women, she illustrates how strong her will is to reach her desired goal of enlightenment.
 - Moral Stance: The women that she embodies are of high moral character. Mrs. Loving maintains her belief in God even after Christian men were responsible for her husband's death. Lena Younger is also a Christian woman. She says to Walter Lee in the chosen scene: "Can't you give people a Christian greeting before you start asking about money?". Willa in Blood on the Seats does not speak of religion or God, however she has a strong value system in that she cares about those younger African-Americans who she feels have been led astray in their pursuit of wealth.
 - Decorum: Woman 1 embodies women who's outward appearance varies. In Rachel, Mrs. Loving is very well put together. In Blue-Eyed, her character, Hester, is very homey. Mama Lena in Raisin appears appropriately dressed when in public—though she is not as well off

financially as Mrs. Loving. Willa in Seats is stylish and wears clothes that express her love of her African culture.

- Man 1
 - Desire: To grip comprehension about his current inner turmoil
 - Will: Extremely strong. On the journey, he represents the only male figure. His need for understanding gives him the strength to carry this out. His characters a wide ranging, from a young man coming of age in Rachel to two middle aged men struggling with society's views of them.
 - Moral Stance: His characters never mention God. For the most part they seem to have positive values, however their egos seem to override any type of spiritual connection.
 - Decorum: All of the characters that he embodies present themselves well physically. Tom in Rachel is a young jock with a preppy air, Dr. Grey in Blue-Eyed is a snazzy dresser, Walter Lee in Raisin presents himself well—as a necessity for his job, and Chilli in Blood is very sharp. It's interesting how these men are all about the façade. They seem to not be able to go deeper than the external on some levels. They are all struggling for understanding, but serve as their own obstacle when it comes to self-reflection.

Architecture of Play

- Rising Action: Begins when Woman 2 sings the first verse of “Strange Fruit.” We become aware that something dramatic and painful has happened or will happen. This feeling of anticipation builds during Rachel when Mrs. L. reveals the story of her husband and son’s lynching. The next verse of “Strange Fruit” continues to build this arc of suspense. The suspense being will someone get lynched?
- Turning Point: This comes during Blue-Eyed Black Boy when Hester delivers the news that Tom is going to be lynched. Now we are at the point of no return. We cannot sit by and be idle observers any longer. The audience is called to action. A decision must be made as to whether we think this act will happen—do we think it’s justified? Are we outraged? Do we choose to ignore what seems inevitable? The characters on this journey cannot ignore it. It is at this point that they are starting on the height of their journey.
- Climax: This happens during In the Blood. The journey has progressed from recounting of literal lynchings to the very real treat of a lynching to a painful history lesson about an actual lynching to a look at a Black male who suffers the effects of a figurative lynching. In the Blood brings us to this final stop on the journey fully charged with life lessons, emotions and anticipation. What is to come next? Man 1 as Chilli brings the play to its climax when he takes the wedding dress/veil from Hester. The audience has been waiting for this moment. The feeling is—will Man

1 be able to beat societal pressures? He has been able to avoid being literally lynched but he continuously fall victim to the discussed figurative lynching. In a sense, the moment he takes away the veil, he also takes away any hope that we might have had for his continued survival. The last image of the compilation is indeed of Man 1 in a posture representative of a lynching. This indicates that he does not survive and that societal pressures and the phenomenon of disenfranchisement kill his spirit. This image should be a lasting one and should move the audience to action, reaction, emotion, discussion...

SCENT OF MAGNOLIAS

Scenes of America

Compiled by: Kathryn Bentley

Scent of Magnolias

Scenes of America

SCRIPT ANALYSIS

Color Key

*Given Circumstances:

Previous Action Purple Underline

Polar Attitudes **Red Highlight**

Geographic Location Green Underline

Date Blue Underline

Economic Environment Brown Underline

Political/Social/Religious Orange Underline

Action Imperatives **Yellow Highlight**

*As "Scent of Magnolias" is a compilation of five different scenes, each scene is treated separately in the designation of the Given Circumstances. The narrative section of this analysis offers further explanation about the examination of this script. The structure of this work makes it necessary to analyze both the individual scenes and the compilation as a whole.

Note: The _____ lines in the script indicate the director's beats, or significant shifts in the action.

Synopsis of Play

"Scent of Magnolias" is a theatrical work comprised of scenes from the following plays:

"Rachel" by Angelina Weld Grimké
"Blue-Eyed Black Boy" by Georgia Douglas Johnson
"A Raisin In the Sun" by Lorraine Hansberry
"Blood in the Seats" by P.J. Gibson
"In the Blood" by Suzan-Lori Parks

The selected scenes represent works dealing with the literal and figurative lynching of the African-American man in America. The plays span the entire 20th century and are written by African-American women. An ensemble of six performers portray the nineteen characters in these scenes. The scenes are woven together with the aid of slides, poetry, music and dance.

["Blue-Eyed Black Boy" will be performed in its entirety.]

Cast:

Woman 1	African-American, 40-50 yrs old	<i>Fannie Lebbby</i>
Woman 2	African-American, 30-40 yrs old	<i>Hassie Davis</i>
Woman 3	African-American, 20-30 yrs old	<i>Mariella Canady (Sheree)</i>
Man 1	African-American, 30-40 yrs old	<i>Jeff McGhee</i>
Small Child	African-American, 6-9 yrs old	<i>Essence Tyler</i>
Dancer	African-American, any age	<i>Candace McGhee</i>

MUSIC: Pre-show

SLIDES: "Scent of Magnolias: Scenes of America"

Woman 2 and Dancer: Strange Fruit verse 1

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black bodies swinging in the southern breeze,
Strange fruit hanging from the poplar trees.

SLIDES: "Rachel" by: Angelina Weld Grimké
A Northern Town
1916

“Rachel” by Angelina Weld Grimké
Excerpt from Act I

Characters:

Mrs. Loving:	<i>Mother</i>	Woman 1
Rachel Loving:	<i>Her Daughter</i>	Woman 2
Tom Loving	<i>Her Son</i>	Man 1
Jimmy	<i>The neighbor's small boy</i>	Small child

Setting:

October 16, 1916

4:30 pm

A Northern Town

The scene is a room scrupulously neat and clean and plainly furnished. This is the home of the Loving Family. There is a window on the rear wall. A doorway leads into the other rooms of the flat. There is another door that leads out of the apartment into the vestibule. It is evident from the books on the shelves, the art on the walls and the presence of an upright piano that this is a cultured, middle class family. The scene opens with Mrs. Loving on stage sewing.

Tom enters from vestibule.

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Tom: Lo, Ma! Where's Sis,—out? The doors off the latch. <i>(kisses his mother and hangs hat in entryway)</i>	Tom wants to impress Mrs. L	Tom: IO Feels inadequate	Mrs L sitting SL chair, sewing, distracted—looking off in distance often
Mrs. Loving: <u>Rachel just went after the rolls and pie. She'll be back in a few minutes.</u> You're late, Tommy.	Mrs. L wants to coddle Tom	Tom: EO Mrs. L doesn't want to take money	Tom hangs up coat, crosses to Mrs. L, kiss her on cheek
Tom: No, Ma—you forget—it's pay day. <i>(with decided shyness and awkwardness he hands her his wages)</i> Here, Ma!			
Mrs. L: <i>(proudly counting it)</i> But, Tommy, this is every bit of it. You'll need some.		Mrs. L: IO Burdened by memories	Tom gives Mrs. L the money
Tom: Not yet! <i>(constrainedly)</i> I only wish—Say, Ma, I hate to see you work so hard. <i>(fiercely)</i> Some day—some day— <i>(breaks off)</i>		Mrs. L: EO Tom's show of maturity	Mrs. L attempts to give him some of it back
Mrs. L: Son, I'm as proud as though you had given me a million dollars.			
Tom: <u><i>(emphatically)</i> I may some day,--you see.</u> <i>(abruptly changing the subject)</i> Gee! Ma, I'm hungry. What's for dinner? Smells good.	Tom wants to amuse Mrs. L	Tom: IO Desire to be more responsible	Tom crosses to table
Mrs. L: Lamb and dumplings and rice.	Mrs. L wants to indulge Tom	Tom: EO Mrs. L's somber mood	Mrs. L follows him

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Tom: Gee! I'm glad I'm living—and a pie too?</p> <p>Mrs. L: Apple pie, Tommy.</p> <p>Tom: Ma, don't wake me up. And shall "muzzer's" own little boy set the table?</p> <p>Mrs. L: Thank you, Son.</p> <p>Tom: <i>(folds the green cloth, hangs it over the back of the armchair, gets white tablecloth from kitchenette and sets the table. The whole time he is whistling blithely a popular air. He lights one of the gas jets over the table)</i></p> <p>----- Ma!</p>		<p>Mrs. L: IO Painful memories</p> <p>Mrs. L: EO Tom insisting on helping</p>	<p>Mrs. L hands Tom the tablecloth. Tom puts it on table.</p>
<p>Mrs. L: Yes, Son?</p> <p>Tom: <u>I made "squad" today.—I'm quarterback.</u> Five other fellows tried to make it. We'll all have to buy new hats, now.</p> <p>Mrs. L: <i>(with surprise)</i> Buy new hats! Why?</p> <p>Tom: <i>(makes a ridiculous gesture to show that his head and hers are both swelling)</i> Honest, Ma, I had to carry my hat in my hand tonight,—couldn't even get it to perch aloft.</p> <p>Mrs. L: <i>(smiling)</i> Well, I for one, Son, am not going to say anything to make you more conceited.</p> <p>Tom: You don't have to say anything. Why, Ma, ever since I told you, you can almost look down</p>	<p>Tom wants to surprise Mrs. L</p> <p>Mrs. L wants to tease Tom</p>	<p>Tom: IO Excitement—desire to tell</p> <p>Tom: EO Setting the table</p> <p>Mrs. L: IO Not in a jovial mood</p>	<p>Tom playfully demonstrates with his hat</p> <p>Mrs. L continues to set the table Mrs. L swats Tom on the head playfully..</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>your own back your head is so high. What? <i>(Mrs. L laughs.</i></p>		<p>Mrs L: EO Tom's persistent cheerfulness</p>	<p>Tom ducks to avoid swat. Mrs. L crosses SL to chair</p>

<p><i>The outer door of the flat opens and shuts. Rachel's voice is heard.)</i> Rachel: My! That was a "dreffful" climb, wasn't it? Ma, I've got something here for your. <i>(appears in the doorway carrying packages and leading a little boy by the hand. The little fellow is shy but smiling.)</i> Hello, Tommy! Here, take these things for me. This is Jimmy. Isn't he a dear? Come, Jimmy.</p>	<p>Rachel wants to amuse Jimmy</p>		

<p><i>(Tom carries the packages into the kitchenette. Rachel leads Jimmy to Mrs. Loving)</i> Ma dear, this is my brown baby. I'm going to take him right downstairs again. His mother is as sweet as can be, and let me bring him up just to see you. Jimmy, this is Ma dear. <i>(Mrs. Loving turns expectantly to see the child. Standing before her, he raises his face to hers with an engaging smile. Suddenly, without word or warning, her body stiffens; her hands grip her sewing convulsively; her eyes stare. She</i></p>	<p>Rachel wants to surprise Mrs. L</p> <p>Mrs. L wants to admonish Rachel</p>	<p>Rachel: IO Too excited to keep secret EO Jimmy is anxious</p> <p>Mrs. L: IO Knows that Rachel meant no harm EO Jimmy's presence</p>	<p>Rachel enters with Jimmy. He is hiding behind her back.</p> <p>She gives Tom the package with rolls and candy</p> <p>Tom exits into kitchen</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<i>makes no sound.)</i>			Mrs. L has her back turned away, she does not notice Jimmy Rachel brings Jimmy closer to Mrs. L Mrs. L turns to see the surprise—little Jimmy smiles at her Mrs. L clutches her chest and is unable to catch her breath Tom runs in from the kitchen
Rachel: (<i>frightened</i>) Ma dear! What is the matter? Tom! Quick! <i>(Tom reenters and goes to them.)</i>			
Mrs. L: (<i>controlling herself with an effort and breathing hard</i>) Nothing, dears, nothing. I must be—I—am—nervous tonight. (<i>with a forced smile</i>) How do-you-do, Jimmy? Now, Rachel—perhaps—don't you think—you had better take him back to his mother? Good night, Jimmy! (<i>eyes the child in a fascinated</i>			Tom and Rachel comfort Mrs. L Mrs. L composes herself enough to greet the child

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
<p>way the whole time he is in the room.)</p> <p>Rachel, very much perturbed, takes the child out) Tom, open that window please! There! That's better! (still breathing deeply) What a fool I am!</p> <p>Tom: (patting his mother awkwardly on the back) You're all pegged out, that's the trouble—working entirely too hard. Can't you stop for the night and go to bed right after supper?</p> <p>Mrs. L: I'll see, Tommy dear. Now I must look after the supper.</p> <p>Tom: Huh! Well, I guess not. How old do you think Rachel and I are anyway? I see; you think we'll break some of the be-au-tiful Hav-I-land china we bought at the "Five and Ten Cent store."</p>	<p>Mrs. L wants to assure Tom</p> <p>Tom wants to protect Mrs. L</p>	<p>Mrs. L: IO Feels weak EO: physically overwhelmed</p>	<p>Rachel takes Jimmy and exits</p> <p>Tom opens the window Mrs. L sits by window</p>
<p>(to Rachel who has just reentered wearing a puzzled and worried expression. She is without hat and coat) Say, Rachel, do you think we're old enough?</p> <p>Rachel: Old enough for what, Tommy?</p> <p>Tom: To dish up the supper for Ma.</p> <p>Rachel: (with attempted sprightliness) Ma dear thinks nothing can go on in this little flat unless she does it. Let's show her a thing or two. (They bring in the dinner. Mrs. Loving with trembling</p>	<p>Rachel wants to query Tom Tom wants to</p>		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>--- <i>way the whole time he is in the room.)</i> --- <i>Rachel, very much perturbed, takes the child out) Tom, open that window please! There! That's better! (still breathing deeply) What a fool I am!</i></p>	Mrs. L wants to assure Tom	Mrs. L: IO Feels weak EO: physically overwhelmed	Rachel takes Jimmy and exits
<p>Tom: <i>(patting his mother awkwardly on the back)</i> You're all pegged out, that's the trouble—working entirely too hard. Can't you stop for the night and go to bed right after supper?</p>	Tom wants to protect Mrs. L		Tom opens the window Mrs. L sits by window
<p>Mrs. L: I'll see, Tommy dear. Now I must look after the supper.</p>			
<p>Tom: Huh! Well, I guess not. How old do you think Rachel and I are anyway? I see; you think we'll break some of the be-au-tiful Hav-I-land china we bought at the "Five and Ten Cent store."</p>			
<p>--- <i>(to Rachel who has just reentered wearing a puzzled and worried expression. She is without hat and coat) Say, Rachel, do you think we're old enough?</i> ---</p>	Rachel wants to query Tom Tom wants to		
<p>Rachel: Old enough for what, Tommy?</p>			
<p>Tom: To dish up the supper for Ma.</p>			
<p>Rachel: <i>(with attempted sprightliness)</i> Ma dear thinks nothing can go on in this little flat unless she does it. Let's show her a thing or two. <i>(They bring in the dinner. Mrs. Loving with trembling</i></p>			

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
<p><i>hands tries to sew. Tom and Rachel watch her covertly. Presently she gets up.)</i> Mrs. L: I'll be back in a minute, children. <i>(goes out the door that leads to the other rooms of the flat.)</i></p>			Mrs. L exits into bedroom.
<p><i>Tom and Rachel look at each other.)</i> Rachel: <i>(in a low voice, keeping her eyes on the door)</i> Why do you suppose she acted so strangely about Jimmy? Tom: Don't know—nervous, I guess,—worn out. I wish—<i>(breaks off)</i> Rachel: <i>(slowly)</i> It may be that; but she hasn't been herself this afternoon. I wonder—Look out! Here she comes!</p>	<p>Rachel wants to understand Mrs. L's mood Tom wants to reassure her</p>	<p>Rachel: IO Concern for Mrs. L EO: Mrs. L reenters</p> <p>Tom: IO Unsure of what to do EO: Mrs. L reenters</p>	<p>Rachel and Tom continue to set the table. Whispering.</p>
<p>Tom: <i>(in a whisper)</i> Liven her up. <i>(Rachel nods.)</i> <i>(Mrs. L. reenters. Both rush to her and lead her to her place at the right end of the table. She smiles and tries to appear cheerful. They sit down, Tom opposite Mrs. L. and Rachel at the side facing front.)</i> Tom: Ma's "some" cook, isn't she?</p>	<p>Tom wants to cajole Mrs. L</p>	<p>Tom: IO Worried about mother EO Mrs. L's distress</p>	<p>Mrs. L enters. Rachel crosses to her while Tommy helps her with chair.</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Rachel: Is she! Delmonico's isn't in it. (<i>Mrs. L. asks grace. Her voice trembles. She helps the children bountifully, herself sparingly. Every once in a while she stops eating and stares blankly into her plate; then, remembering where she is suddenly, looks around with a start and goes on eating. Tom and Rachel appear not to notice her.</i>)	Rachel wants to cheer Mrs. L Mrs. L wants to please her children	Rachel: IO Fear of Mrs. L's mood EO Mrs. L's distressed look Mrs. L: IO Inner pain EO Their exuberance	All sit at table. Mrs. L says grace. Mrs. L serves food. Children exchange glances trying to ascertain Mrs. L's mood
Tom: (<i>presently</i>) Say, Rachel, do you remember that Reynolds boy in the fourth year?	Tom wants to gain support	Tom: IO Doesn't want to seem weak EO Mrs. L's reaction	Rachel, Tom and Mrs. L are eating.
Rachel: Yes. You mean the one who is flat-nosed, freckled, and who squints and sneers?			
Tom: (<i>looking at Rachel admiringly</i>) The same.			
Rachel: (<i>vehemently</i>) I hate him!	Rachel wants to inspire Tom	Rachel: IO Her fear of Mrs. L's reaction EO Mrs. L's reaction	Rachel stops eating to express her hate for the Reynolds boy
Mrs. L: Rachel, you do use such violent language. Why hate him?			
Rachel: I do—that's all.			
Tom: Ma, if you saw him just once, you'd understand. No one likes him. But then, what can you expect? His father's in "quod" doing time for something, I don't know just what. One of the fellows says he has a real decent mother, though. She never mentions him in any way, shape or	Mrs. L wants to protect Tom	Mrs. L: IO She hates that her son experienced this Mrs. L: EO Tom's obvious anger	Mrs. L quietly contemplates the situation

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>form, he says. Hard on her, isn't it? Bet I'd keep my head shut too;—you'd never get a yap out of me. <i>(Rachel looks up quickly at her mother; Mrs. L. stiffens perceptibly, but keeps her eyes on her plate. Rachel catches Tom's eye; silently draws his attention to their mother, and shakes her head warningly at him.)</i></p> <p>Tom: (continuing hastily and clumsily) Well, anyway, <u>he called me "Nigger" today</u>. If his face isn't black, his eye is.</p> <p>Rachel: Good! Oh! Why did you let the other one go?</p> <p>Tom: <i>(grinning)</i> I knew he said things behind my back; but today he was hopping mad, because I made quarterback. He didn't!</p>			<p>Tom rises. He demonstrates how he hit the boy. Rachel cheers. Mrs. L is quiet</p>
<p>Rachel: Oh, Tommy! How lovely! Ma dear, did you hear that? <i>(chants)</i> Our Tommy's on the team! Our Tommy's on the team!</p>	<p>Rachel wants to tease Tom</p>	<p>Rachel: IO Fear of retaliation from Tom EO Tom's resistance to her attempts at affection</p>	<p>Rachel stands and chants while doing a little dance step Mrs. L joins her</p> <p>Tom sits, blushing</p>
<p>Tom: (trying not to appear pleased) Ma dear, what did I say about er—er "capital" enlargements?</p> <p>Mrs. L: <i>(smiling)</i> You're right, Son.</p> <p>Tom: I hope you got that "capital," Rachel. How's that for Latin knowledge? Eh?</p>	<p>Tom wants to garner praise</p>	<p>Tom: IO Doesn't want to brag</p> <p>Tom: EO Rachel's enthusiasm</p>	

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Rachel: I don't think much of your knowledge, Tommy dear, but <i>(continuing to chant)</i> Our Tommy's on the team! Our Tommy's on the team! Our—<i>(breaks off)</i> I've a good mind to kiss you.</p> <p>Tom: <i>(threateningly)</i> Don't you dare.</p> <p>Rachel: <i>(rising and going toward him)</i> I will! I will! I will!</p> <p>Tom: <i>(rising, too, and dodging her)</i> No, you don't young lady. <i>(a tremendous tussle and scuffle ensues)</i></p> <p>Mrs. L: <i>(laughing)</i> For Heaven's sake! Children, do stop playing and eat your supper. <i>(they nod brightly at each other behind hr back and return smiling to the table.)</i></p> <p>Rachel: <i>(sticking out her tongue at Tom)</i> I will!</p> <p>Tom: <i>(mimicking her)</i> You won't!</p> <p><u>Mrs. L: Children! <i>(They eat for a time in silence)</i></u></p>			<p>Rachel chases Tom around table trying to give him a kiss Mrs. L sits and watches children</p> <p>Mrs. L scolds children playfully They reluctantly sit, Rachel taunts Tom</p>
<p>Rachel: Ma dear, have you noticed Mary Shaw doesn't come here much these days?</p> <p>Mrs. L: Why, that's so, she doesn't. Have you two quarreled?</p> <p>Rachel: No, Ma dear. <i>(uncomfortably)</i> I—think I know the reason—but I don't like to say, unless I'm certain.</p>	<p>Rachel wants to probe Mrs. L Mrs. L wants to soothe Rachel</p>	<p>Rachel: IO Confused about Mary's Behavior</p> <p>EO Wants to appear unaffected by Mary</p>	

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Tom: Well, I know. I've seen her lately with those two girls who have just com from the South. Twice she bowed stiffly, and the last time made believe she didn't see me.		Mrs. L: IO She is disgusted about what happened to Rachel	
Rachel: Then you think—? Oh! I was afraid it was that.		EO: Wants Rachel to really understand how Mean the world can be	
Tom: (<i>bitterly</i>) Yes—we're "niggers"—that's why.			
Mrs. L: (<i>slowly and sadly</i>) Rachel, that's one of the things I can't save you from. I worried considerably about Mary, at first—you do take your friendships so seriously. I knew exactly how it would end. (<i>pauses</i>) And then I saw that if Mary Shaw didn't teach you the lesson—someone else would. They don't want you dearies, when you and they grow up. You may have everything in your favor—but they don't dare to like you.			
Rachel: I know all that is generally true—but I had hoped that Mary—(<i>breaks off</i>)			
Tom: Well, I guess we can still go on living even if people don't speak to us. I'll never bow to her again—that's certain.			
Mrs. L: But, Son, that wouldn't be polite, if she bowed to you first.			
Tom: Can't help it. I guess I can be blind, too.			
Mrs. L: (<i>wearily</i>) Well—perhaps you are right—I			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>don't know. It's the way I feel about it too— but—I wish my son always to be a gentleman.</p> <p>Tom: If being a gentleman means not being a man—I don't wish to be one.</p> <p>Rachel: Oh! Well, perhaps we're wrong about Mary—I hope we are. <i>(sighs)</i> Anyway, let's forget it.</p>			
<p>Tommy, guess what I've got. <i>(rises, goes out into entryway swiftly, and returns holding up a small bag)</i> Ma dear treated. Guess!</p>	Rachel wants to amuse Tom	Rachel: IO Still bothered by what her mother told her	Rachel goes to kitchen
<p>Tom: Ma, you're a thoroughbred. Well, let's see— it's—a dozen dill pickles?</p>	Tom wants to taunt Rachel	EO: Tom's tormenting her	Rachel returns with small bag of candy
<p>Rachel: Oh! stop fooling.</p> <p>Tom: I'm not. Tripe?</p>		Tom: IO Already peeked in the bag	Tom stands as he guesses what's in bag
<p>Rachel: Silly!</p> <p>Tom: Hog's jowl?</p>		EO Mother's watchful eye	
<p>Rachel: Ugh! Give it up—quarterback.</p> <p>Tom: Pig's feet?</p> <p>Rachel: <i>(in pretend disgust)</i> Oh! Ma dear—send him from the table. It's CANDY!</p> <p>Tom: Candy? Funny, I never thought of that! And I was just about to say some nice, delicious chitlings. Candy! Well! Well! <i>(Rachel disdainfully carries the candy to her mother, returns to her own set with the bag and helps</i></p>			

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
<p>herself. She ignores Tom.)</p> <p>Tom: <i>(in an aggrieved voice)</i> You see, Ma, how she treats me. <i>(in affected tones)</i> I have a good mind, young lady, to punish you, er—er corporally speaking. Tut! Tut! I have a mind to master thee—I mean—you. Methinks that if I should advance upon you, apply, perchance, two or three digits to your glossy locks and extract—aha!—say, a strand—you would no more defy me. <i>(he starts to rise)</i></p> <p>Mrs. L: <i>(quickly and sharply)</i> Rachel! Give Tom the candy and stop playing. <i>(Rachel obeys. They eat in silence. The old depression returns. When the candy is all gone, Rachel pushes her chair back, and is just about to rise, when her mother, who is very evidently nerving herself for something, stops her.)</i></p> <hr/> <p>Just a moment, Rachel. <i>(pauses, continuing slowly and very seriously)</i> Tom and Rachel! I have been trying to make up my mind for some time whether a certain thing is my duty or not. Today—I have decided it is. You are old enough, now,—and I see you ought to be told. Do you know what day this is? <i>(both Tom and Rachel have been watching their mother intently)</i> It's the sixteenth of October.</p>	<p>Mrs. L wants to arouse her children</p>		<p>Tom playfully advances on Rachel Tom stalks Rachel around room Rachel falls into chair Tom stands over her teasingly— threatening to take out her hair Mrs. L sharply scolds children Tom and Rachel return to their seats at table Rachel stands to put begin clearing dishes Mrs. L stops her</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Does that mean anything to either of you? Tom and Rachel: <i>(wonderingly)</i> No. Mrs. L: <i>(looking at both of them thoughtfully, half to herself)</i> No—I don't know why it should. <i>(slowly)</i> <u>Ten years ago—today—your father and your half-brother died.</u> Tom: I do remember, now, that you told us it was in October. Rachel: <i>(with a sigh)</i> That explains—today. Mrs. L: Yes, Rachel. <i>(pauses)</i> Do you know—how they—died? Tom and Rachel: Why, no. Mrs. L: Did it ever strike you as strange—that they—died—the same day? Tom: Why, yes. Rachel: We often wondered, Tom and I; but—but somehow we never quite dared to ask you. You—you—always refused to talk about them, you know, Ma dear. Mrs. L: Did you think—that—perhaps—the reason—I—I wouldn't talk about them—was—because—I was ashamed—of them? <i>(Tom and Rachel look uncomfortable.)</i> Rachel: Well, Ma dear—we—did—wonder. Mrs. L: And you thought? Rachel: <i>(haltingly)</i> W-e-l-l—			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Mrs. L: (<i>sharply</i>) Yes?			
Tom: Oh! Come, now, Rachel, you know we haven't bothered about it at all. Why should we? We've been happy.			
Mrs. L: But when you have thought—you've been ashamed? (<i>intensely</i>) Have you?			
Tom: Now, Ma, aren't you making a lot out of nothing?			Tom crosses to mother
Mrs. L: (<i>slowly</i>) No. (<i>half to herself</i>) you evade—both—of you. You have been ashamed. And I never dreamed until today you could take it this way. How blind—how almost criminally blind, I have been.			Mrs. L crosses to chair, sits
Rachel: (<i>tremulously</i>) Oh! Ma dear, don't! (<i>Tom and Rachel watch their mother anxiously and uncomfortably. Mr. L. is very evidently nerving herself for something.</i>)			
Mrs. L: (<i>very slowly with restrained emotion</i>) Tom—and Rachel!			Tom and Rachel cross to her
Tom: Ma!			
Rachel: Ma dear! (<i>a tense, breathless pause</i>)			Mrs. L holds their hands
Mrs. L: (<i>bracing herself</i>) <u>They—they—were lynched!!</u>			
Tom and Rachel: (<i>in a whisper</i>) <u>Lynched!</u>			
Mrs. L: (<i>slowly, laboring under strong but restrained</i>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p><i>emotion</i>) Yes—by Christian people—in a Christian land. <u>We found out afterwards they were all church members in good standing—the best people.</u> (<i>a silence</i>) Your father was a man among men. He was a fanatic. <u>He was a Saint!</u></p>			
<p>Tom: (<i>breathing with difficulty</i>) Ma—can you—will you—tell us—about it?</p> <p>Mr. L: I believe it to be my duty. (<i>a silence</i>) <u>When I married your father I was a widow. My little George was seven years old.</u> From the very beginning he worshipped your father. He followed him around—just like a little dog. All children were like that with him. I myself have never seen anybody like him. “Big” seems to fit him better than any other word. He was big-bodied—big-souled. His loves were big and his hates. You can imagine, then how the wrongs of the Negro—ate into his soul. (<i>pauses</i>) He was utterly fearless. (<i>a silence</i>) He edited and owned, for several years, a small Negro paper. In it he said a great many daring things. I used to plead with him to be more careful. I was always afraid for him. For a long time, nothing happened—he was too important to the community. And</p>	<p>Mrs. L must educate her children</p> <p>Rachel wants to sooth Mrs. L</p>	<p>Mrs. L: IO Mixed emotions about her children being able to handle the news EO The look of horror on the faces of her children as she recounts the story</p> <p>Rachel: IO Her fear about what Mrs. L could be so upset about EO Mrs. L’s determination with telling this story</p>	<p>Rachel and Tom sit at her feet</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>then—one night—ten years ago—a mob made up of the respectable people in the town lynched an innocent black man—and what was worse—they knew him to be innocent. A white man was guilty. I never saw your father so wrought up over anything: he couldn't eat; he couldn't sleep; he brooded night and day over it. And then—realizing fully the great risk he was running, although I begged him not to—and all his friends also—he deliberately and calmly went to work and published a most terrific denunciation of that mob. <u>The old prophets in the Bible were not more terrible than he.</u> A day or two later, he received an anonymous letter, very evidently from an educated man, calling upon him to retract his words in the next issue. If he refused his life was threatened. The next week's issue contained an arraignment as frightful, if not more so, than the previous one. Each word was white-hot, searing. That night, some dozen masked men came to our house.</p> <p>Rachel: <i>(moaning)</i> Oh, Ma dear! Ma dear!</p> <p>Mrs. L: <i>(too absorbed to hear)</i> We were not asleep—your father and I. They broke down the front door and made their way to our bedroom.</p>	<p>Tom must learn the truth</p>	<p>Tom: IO His fear that Mrs. L is going to tell him something that he can't handle like a man should EO His own anxiety</p>	

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Your father kissed me—and took up his revolver. It was always loaded. They broke down the door. <i>(a silence. She continues slowly and quietly)</i> I tried to shut my eyes—I could not. Four masked men fell—they did not move any more—after a little. <i>(pauses)</i> Your father was finally overpowered and dragged out. In the hall—my little seventeen-year-old George tried to rescue him. Your father begged him not to interfere. He paid no attention. It ended in their dragging them both out. <i>(pauses)</i> My little George—was—a man <i>(controls herself with an effort)</i> He never made an outcry. His last words to me were: “Ma, I am glad to go with Father.” I could only nod to him. <i>(pauses)</i> While they were dragging them down the steps, I crept into the room where you were. You were both asleep. Rachel, I remember, was smiling. I knelt down by you—and covered my ears with my hands—and waited. <u>I could not pray—I couldn’t for a long time—afterwards.</u> <i>(a silence)</i> <u>It was very still when I finally uncovered my ears. The only sounds were the faint rustle of leaves and the “tap-tapping of the twig of a tree” against the window. I hear</u></p>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p><u>it still—sometimes in my dreams. It was the tree—where hey were.</u> <i>(a silence)</i> While I had knelt there waiting—I had made up my mind what to do. I dressed myself and then I woke you both up and dress you. <i>(pauses)</i> We set forth. It was a black, still night. Alternately dragging you along and carrying you—I walked five miles to the house of some friends. They took us in, and we remained there until I had seen my dead laid comfortably at rest. <u>They lent me money to come North—I couldn't bring you up—in the South.</u> <i>(a silence)</i> Always remember this: There never lived anywhere—or at any time—any two whiter or more beautiful souls. <u>God gave me one for a husband and one for a son and I am proud.</u> <i>(brokenly)</i> You—must—be—proud—too. <i>(a long silence. Mrs. Loving bows her head in her hands. Tom controls himself with an effort. Rachel creeps softly to her mother, kneels beside her and lifts the hem of her dress to her lips. She does not dare to touch her. She adores her with her eyes.)</i></p>			
<p>Mrs. L: <i>(presently raising her head and glancing at the clock)</i> Tom, it's time, now, for you to go to work. Rachel and I will finish up here.</p>	<p>Mrs. L wants to soothe Tom and Rachel</p>	<p>Mrs. L: IO still reeling from the emotional pain EO: Tom has to go to</p>	<p>Mrs. L crosses to coat tree to get Tom's coat</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Tom: <i>(still laboring under great emotion, goes out into the entryway and comes back and stands in the doorway with his cap. He twirls it around and around nervously)</i> I want you to know, Ma, before I go—how—how proud I am. Why, I didn't believe two people could be like that—and live. And then to find our that one—was your own father—and one—your own brother.—It's wonderful! I'm not much yet, Ma, but—I've—just got to be something now. <i>(breaks off. His face becomes distorted with passion and hatred)</i> When I think—when I think—of those devils with white skins—living somewhere today—living and happy—I—see—red! I—I—good-bye. <i>(rushes out, the door bangs.)</i></p>	<p>Tom wants to protect Mrs. L and Rachel</p>	<p>work Tom: IO He is fearful and angry EO: He has to leave and go to work</p>	<p>Tom crosses to his mother. She helps him with his coat Tom hugs mother lovingly Tom hold mother's hands Tom crosses between mother and Rachel Tom exits quickly—angrily</p>
<p>Mrs. L: <i>(half to herself)</i> I was afraid—of just that. I wonder—if I did the wise thing—after all. Rachel: <i>(with a gesture infinitely tender puts her arm around her mother)</i> Yes, Ma dear, you did. And hereafter, Tom and I share and share alike with you. To think, Ma dear, of ten years of this—all alone. It's wicked! <i>(a short silence)</i> Mrs. L: And, Rachel, about that dear, little boy, Jimmy.</p>	<p>Mrs. L wants to assure Rachel</p>	<p>Mrs. L: IO Fear of the pain that she knows Rachel must endure EO feeling weak and emotionally drained</p>	<p>Rachel hugs her mother reassuringly Rachel helps her mother cross to chair</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Rachel: Now, Ma dear, tell me tomorrow. You've stood enough for one day.			
Mrs. L: No, it's better over and done with—all at once. If I had seen that dear child suddenly any other day than this—I might have borne it better. When he lifted his little face to me—and smiled—for a moment—I thought it was the end—of all things. Rachel, he is the image of my boy—my George!	Rachel wants to grasp understanding	Rachel: IO Naïve about racial issues EO Her mother is weak—may not be a good time for her	Mrs. L sits—physically and emotionally drained
Rachel: Ma dear!			
Mrs. L: And, Rachel—it will hurt—to see him again.			
Rachel: I understand, Ma dear (<i>a silence. Suddenly</i>) Ma dear, I am beginning to see—to understand—so much. (<i>slowly and thoughtfully</i>) Ten years ago, all things being equal, Jimmy might have been—George? Isn't that so?			Rachel paces as she tries to piece it all together
Mrs. L: Why—yes, if I understand you.			
Rachel: I guess that doesn't sound very clear. It's only getting clearer to me, little by little. Do you mind my thinking out loud to you?			
Mrs. L: No, chickabiddy.			
Rachel: If Jimmy went South now—and grew up—he might be—a George?			
Mrs. L: Yes.			
Rachel: Then, the South is full of tens, hundreds,			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>thousands of little boys, who, one day may be—and some of them with certainty—Georges?</p> <p>Mrs. L: Yes, Rachel.</p> <p>Rachel: And the little babies, the dear, little helpless babies, being born today—now—and those who will be, tomorrow, and all the tomorrows to come—have that sooner or later to look forward to? They will laugh and play and sing and be happy and grow up, perhaps, and be ambitious—just for that?</p> <p>Mrs. L: Yes, Rachel.</p> <p>Rachel: Then, everywhere, everywhere, throughout the South, there are hundreds of dark mothers who live in fear, terrible, suffocating fear, whose rest by night is broken, and whose joy by day in their babies on their hearts is three parts—pain. Oh, I know this is true—for this is the way I should feel, if I were little Jimmy's mother. How horrible! Why—it would be more merciful—to strangle the little things at birth. And so this nation—this white <u>Christian</u> nation—has deliberately set its curse upon the most beautiful—the most holy thing in life—motherhood! Why—<u>it—makes—you doubt—God!</u></p>			<p>Rachel crosses to Mrs. L. Sits on floor next to her Mrs. L caresses her hair</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Mrs. L: Oh, hush! Little girl. Hush! Rachel: <i>(suddenly with a great cry)</i> Why, Ma dear, you know. You were a mother, George's mother. So this is what it means. Oh, Ma dear! Ma dear! <i>(faints in her mother's arms)</i>			Rachel collapses into her mother's lap Mrs. L comforts her

END OF SCENE

Transition: Dancer & Woman 1:

Strange Fruit verse 2

Pastoral scene of the gallant south,
The bulging eyes and the twisted mouth,
Scent of magnolias, sweet and fresh,
Then the sudden smell of burning flesh.

SLIDE: "Blue-Eyed Black Boy" A One Act Play
By: Georgia Douglas Johnson
A Southern Town
Circa 1930

“Blue-Eyed Black Boy” a one act play
By Georgia Douglas Johnson

Characters:

Pauline Waters:	<i>Mother</i>	Woman 2
Rebecca Waters:	<i>Daughter</i>	Woman 3
Dr. Thomas Grey:	<i>Fiancé of Rebecca</i>	Man 1
Hester Grant:	<i>Pauline's Best Friend</i>	Woman 1

Scene:

A kitchen in Mrs. Water's cottage. A stove with food keeping warm and an ironing board in the corner, a table with a lighted oil lamp and two chairs. Door, slightly ajar, leads to the front room and window opening on to a side street.

Scene opens: PAULINE is discovered seated in a large rocker with her left foot bandaged and resting on a low stool.

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
would come on over here to change the dressing on my foot. Hope I ain't going to have lock jaw.			
Rebecca: You won't. Tom knows his business. <i>(She tosses her head proudly. She looks over to the stove and goes on.)</i>			Rebecca smiles proudly
Wish Jack would come on home and eat his supper so's I could clean up the dishes.			Rebecca crosses to table
Pauline: What time is it?			
Rebecca: <i>(goes to the middle door and peeps into the next room)</i> The clock in position to exactly five minutes after seven. He oughter been here a whole hour ago.			Rebecca crosses to clock
Pauline: I wonder what's keeping him?			
Rebecca: Well, there's one thing for sure and certain: he's not running after girls.			Rebecca crosses to ironing board
Pauline: No, he shore don't. Just give him a book and he's happy. Says he's going to quit running that crane and learn engineering soon you get married. He's been mighty tied down since your father died taking care of us.			
Rebecca: Everybody says he's the smartest and the finest looking black boy in the whole town.			
Pauline: Yes, he is good looking even if he is mine. Some of 'em lay it to his eyes. <i>(She looks far off thoughtfully.)</i>			Pauline contemplates this

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Pauline: <i>(calling to the other room)</i> Rebecca, come on. Your iron is hot, now, I know.			Pauline sits, bandaged leg propped up
Rebecca: <i>(answers from the front room)</i> I'm coming now, Ma. <i>(She enters holding a lacy garment in her hands.)</i> I had to tack these bows on. How you like it now?	Pauline wants to inspire Rebecca	Pauline: IO She is in pain EO limited movement because of foot	Pauline does needlepoint Rebecca sews dress at table
Pauline: <i>(scanning the long night dress set off with little pink bows that Rebecca is holding up for her inspection)</i> Eugh-hu, it shore is pretty. I don't believe anybody ever had as fine a wedding gown in this whole town.	Rebecca wants to please Pauline	Rebecca: IO	Rebecca crosses to Pauline, shows her the dress
Rebecca: Humph! <i>(shrugs her shoulders proudly as she tests the iron to see if it is hot and then takes it over to the board and begins to press the gown)</i> That's to be expected, ain't it? <u>Everybody in the Baptist Church looks up to us, don't they?</u>			Rebecca crosses to ironing board
Pauline: Shore they do. I ain't carried myself straight all these years for nothing. Your father was shore one proud man; he put us on a pinnacle!			
Rebecca: Well, I sure have tried to walk straight all my life.			
Pauline: Yes, and I'm sore proud. Now here you is getting ready to marry a young doctor. My my! <i>(then she suddenly says)</i> Ouch! I wish he			Pauline winces in pain, Rebecca crosses to her, looks at foot

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Rebecca: Yes, they do set him off. It's funny that he's the only one in our family's got blue eyes though. Pa's was black, and yours and mine are black too. It certainly is strange; wish I'd had 'em.</p> <p>Pauline: Oh, you be satisfied. You're pretty enough. Hush, there's the doctor's buggy stopping now. Go let him in. <i>(Rebecca goes to the door while Pauline bends over, grunting and touching her foot.</i></p>			<p>Rebecca hides dress in trunk, crosses to door to open for Dr. Grey</p>

<p><i>Dr. Grey enters, bag in hand, with Rebecca.)</i></p> <p>Dr. Grey: Well, how's my patient feeling? Better I know.</p> <p>Pauline: Now don't you be kidding me, Doctor. My foot's been painin' me terrible, I'm scared to death I'm going to have the lock jaw. <u>For God's sake don't let me...</u><i>(Rebecca places chair for him near her mother.)</i></p> <p>Dr. Grey: <i>(unwinds the bandage, looks at foot and opens his bag)</i> Fine, it's doing fine. You'll have to keep off it for a week or more, and then you'll be all right.</p> <p>Pauline: Can't walk on it for a week?</p>	<p>Dr. Grey must sooth Pauline</p> <p>Pauline wants to scold Dr. Grey</p>	<p>Dr. Grey: IO Wants to spend time with Rebecca</p> <p>Dr. Grey: EO Rebecca!</p> <p>Pauline: IO Really is fond of Dr. Grey EO Her foot is causing a lot of pain</p>	<p>Dr. Grey enters. Gives hat to Rebecca. They exchange a quick, loving glance. Pauline clears her throat. They become aware of her presence. Dr. Grey crosses to Pauline. Dr. Grey removes bandage, puts medicine and a new bandage on her foot</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Dr. Grey: Not unless you want to die of blood poisoning—lock jaw, I mean! <i>(He touches the foot with iodine and puts on new bandage.)</i> That was an old, rusty nail you stuck in your foot. A pretty close call. <i>(He looks lovingly at Rebecca.)</i>			
Pauline: Well, I'm tickled to have such a good doctor for my new son.			
Dr. Grey: You bet. <i>(then thoughtfully)</i> I saw some mighty rough looking hoodlums gathering on the streets as I came in. Looks like there might be some trouble somewhere.	Dr. Grey wants to warn Rebecca and Pauline	Dr. G: IO Knows that they are used to being alone	Dr. Grey finishes putting bandage on foot
Rebecca: Oh, they're always having a squabble on these streets. You get used to 'em—and you will too after a while.		Dr. G: EO Rebecca and Pauline's insistence	
Pauline: Yes, there's always something stirring everyday. I just go on and on and don't pay 'em no mind myself.	Rebecca wants to reassure him that they'll be fine	Rebecca: IO Some fear of the troublemakers	
Dr. Grey: <i>(patting her foot tenderly)</i> Now that's all right. You keep off of it, hear me? Or I won't vouch for the outcome.		Rebecca: EO Her mother's immobility in case of trouble	Dr. Grey pats her foot reassuringly
Pauline: It's so sore; I can't stand up even if I was a kind to. <i>(A knock is heard.)</i> See who's at the back door, Rebecca. <i>(She peeps out.)</i>			Pauline resigns to staying off foot
Rebecca: <i>(goes to the door and cracks it)</i> Who's there?			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Hester: Me, me, it's Hester—Hester Grant. Lemme in. (Rebecca opens the door and Hester comes panting in. She looks around as if hating to speak before the others then blurts out) Pauline, it's Jack. Your son Jack has been 'rested...'rested and put in jail.	Hester wants to alert Pauline		
Pauline: 'Rested?	Pauline wants to		
Rebecca: Good Lord.			
Dr. Grey: What for? (moves about restlessly)			
Hester: They say he done brushed against a white woman on the street. They had er argument and she hollowed out he's attacking her. A crew of white men come up and started beating on him and the policeman, when he was coming home from work, dragged him to the jailhouse			
Pauline: My God, my God! It ain't so! He ain't brushed up against no lady. My boy ain't! He's, he's a gentleman, that's what he is.			
Hester: (moves about restlessly. She has something else to say) And, and Pauline, that ain't the worse, that ain't the worse. They, they say there's gointer to be a lynching tonight. They gointer break open the jail and string him up! (She finishes desperately.)			
Pauline: String him up? My son? They can't do			

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
Dr. Grey:	that—not to my son, not him! <i>(excitedly)</i> I'll drive over and see the Judge. He'll do something to stop it.		
Hester:	<i>(sarcastically)</i> Him? Not him! He's a lyncher his own self. Don't put no trust in him. Ain't he done let 'em lynch six niggers in the last year jes' gone? Him! <i>(She scoffs again.)</i>		
Rebecca:	<i>(wringing her hands)</i> We got to do something. <i>(goes us to Dr. Grey)</i> Do you know anybody else, anybody at all, who could save him?		
Pauline:	Wait, wait. I know what I'll do. I don't care what it costs. <i>(to Rebecca)</i> Fly in yonder <i>(points to the next room)</i> and get me that little tin box out of the left hand side of the tray in my trunk. Hurry. Fly. <i>(Rebecca hurries out while Dr. Grey and Hester look on in bewilderment)</i> Lynch my son? My son? <i>(she yells to Rebecca in the next room)</i> Get it? You got it?		
Rebecca:	<i>(from the next room)</i> Yes, Ma, I got it. <i>(hurries in with a small tin box in her hand an hands it to her mother)</i>		
Pauline:	<i>(feverishly tossing out the odd bits of jewelry in the box, finally coming up with a small</i>		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p><i>ring. She turns to Dr. Grey</i>) Here, Tom, take this. Run, jump on your horse and buggy and <u>fly over to Governor Tinkham's house</u> and don't you let nobody—nobody—stop you. Just give him this ring and say, "Pauline sent this. She says they goin to lynch her son born 21 years ago." Mind you, say 21 years ago. Then say, listen close, "Look in his eyes and you'll save him."</p> <p>Dr. Grey: <i>(listens in amazement but grasps the small ring in his hand and hastens toward the door saying)</i> Don't worry. I'll put it in his hands and tell him what you just said as quick as my horse can make it.</p> <p>-----</p> <p><i>(When he leaves the room, Rebecca and Hester look at Pauline in astonishment)</i></p> <p>Hester: <i>(starting as if from a dream)</i> Well, well, well, I don't git what you mean, but I reckon you knows what you is doing. <i>(She and Rebecca watch Dr. Grey from the front window as he drives away.)</i></p> <p>Pauline: I shorely do!</p> <p>Rebecca: <i>(comes over and throws her arms around her mother's neck)</i> Mother, what does it all mean? Can you really save him?</p> <p>Pauline: <i>(confidently)</i> Wait and see. I'll tell you more</p>			

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
Hester:	about it after a while. Don't ask me now. <i>(going over to the window)</i> I hope he'll git over to the Governor's in time. <i>(looking out)</i> Ump! There goes a bunch of men with guns now and here comes another all slouched over and pushing on the same way.		
Rebecca:	<i>(joining her at the window, with bated breath)</i> And look, look! Here come wagons full. <i>(The rumble of wagon wheels is heard.)</i> See 'em, Hester? All piled in with their guns, too. <i>(Pauline's lips move in prayer; her head is turned deliberately away from the window. She sighs deeply now and then.)</i>		
Hester:	Do Lord, do Lord! Help us this night.		
Rebecca:	<i>(with trembling voice)</i> Hussies! Look at them men on horses! <i>(Horses' hooves are heard in the street outside. Rebecca cries lightly.)</i>		
Hester:	<u>Jesus, Jesus! Please come down and help us this night!</u>		
Rebecca:	<i>(running over to her mother and flinging her arms about her neck)</i> Oh, mother, mother! What will we do? Do you hear 'em? Do you hear all them men on horses and wagons going up to the jail? Poor brother! Poor		

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
boy. Pauline: <u>Trust in God</u> , daughter. I've got faith in Him, faith in...in the Governor. He won't fail. <i>(She continues to move her lips in prayer.)</i> <i>(Rebecca rushes back to the window as new sounds of wagon wheels are heard.)</i>			
Hester: <i>(at window)</i> Still coming!			
Rebecca: Why don't Tom come back? Why don't he hurry?			
Hester: Hush, chile! He ain't had time yet.			
Pauline: <i>(breaks out in an audible prayer)</i> <u>Lord Jesus, I know I've sinned against your holy law, but you did forgive me and let me hold up my head again. Help me again, dear Jesus. Help me to save my innocent child, him who never done no wrong. Save him, Lord. Let his father... (she stops and looks around at the two women, then cautiously speaks) You understand all I mean, sweet Jesus. Come down and rise with this wild mob tonight. Pour your love into their wicked hearts. Lord, Lord, hear my prayer.</u>			Pauline clasps hands and bows head to pray Hester and Rebecca observe her Hester gives knowing look towards Pauline
Hester: <i>(at window)</i> <u>Do Lord, hear.</u>			
Pauline: <i>(restlessly looking toward the others)</i> Any			

	ACTION	INTERNAL/EXTERNAL OBSTACLE (IO & EO)	ACTIVITY
sight of Tom yet?			
Rebecca: No, Ma. I don't see him no where yet.			Rebecca looks out
Hester: Give him time.			
Pauline: Time! Time! It'll be too late reckly. Too late... <i>(she sobs, her head lifted, listening)</i>			Pauline stands, limps toward door
----- What that?			Pauline crosses to window
Hester: <i>(peers out and listens)</i> What?			Hester and Rebecca follow her
Pauline: The sound of many feet I hear.			All look out window
Rebecca: <i>(looks out interested)</i> I see 'em, I see 'em! Wait! Wait! Ma! Ma! <i>(hysterically)</i> It's the state troops! <u>It's the Guards, it's the Guards, Ma!</u> They's coming. Look, Miss Hester!			
Hester: They shore is, Jesus. Shore as I'm born—them military. They's come—come to save him.			Pauline sits, Hester stands beside her
Rebecca: <u>And yonder's Tom at the gate—he's coming.</u>			
Dr. Grey: <i>(rushing in as the others look at him in amazement)</i> He's saved, Miss Waters! Saved! Did the Governor send the troops?			Rebecca stands next to her mother, Tom enters, kneels in front of Pauline. All look at Pauline on last line

END OF PLAY

Transition: Small Child, Woman 1, Woman 2, Woman 3, Man 1, Dancer

This Little Light of Mine

This Little Light of Mine, I'm gonna let it shine (3 times)
Everywhere I go, I'm gonna let it shine (3 times)
God Gave it to Me, I'm gonna let it shine (3 times)

SLIDES: Pictures of Lynchings, Jim Crow signs, the Civil Rights Movement

SLIDES: "A Raisin in the Sun" by: Lorraine Hansberry
Chicago, IL
1959

“A Raisin in the Sun” by Lorraine Hansberry
Excerpt from Act I, Scene 1

Characters:

Walter Lee Younger:

Man 1

Ruth Younger:

Woman 2

Lena Younger (Mama):

Woman 1

Setting:

Chicago's Southside

Sometime Between World War II and the present.

The YOUNGER living room would be a comfortable and well-ordered room if it were not for a number of indestructible contradictions to this state of being. Its furnishings are typical and undistinguished and their primary feature now is that they have clearly had to accommodate the living of too many people for too many years—and they are tired. Still, we can see that at some time, a time probably no longer remembered by the family (except perhaps for MAMA), the furnishings of this room were actually selected with care and love and even hope—and brought to this apartment and arranged with taste and pride. Weariness has, in fact, won in this room. Everything has been polished, washed, sat on, used, scrubbed too often. All pretenses but living itself have long since vanished from the very atmosphere of this room. Moreover, a section of this room, for it is not really a room unto itself, thought the landlord's lease would make it seem so, slopes backward to provide a small kitchen area, where the family prepares the meals that are eaten in the living room proper, which must also serve as dining room. The single window that has been provided for these “two” rooms is located in this kitchen area. The sole natural light the family may enjoy in the course of a day is only that which fights its way through this little window.

Transition: Woman 1, Woman 2, Small Child, Dancer
African Dance

SLIDES: New York city montage—Brooklyn bridge, Taxi cabs in traffic, homeless man

SLIDES: “In the Blood” by Suzan-Lori Parks
New York City
1999
Under the Bridge

“In the Blood” Excerpt from Scene 7

Characters:

Hester: Woman 2
Chilli: Man 1
Bully: Woman 1
Trouble: Dancer
Beauty: Woman 3
Baby: Small Child

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
	<i>Chilli walks in with his picnic basket on his arm. He pauses to check his pocket watch. Hester lowers her head. The sight of him knocks the wind out of her.</i>		Chilli enters with basket and stops to look at his stop watch Hester goes for her Billy club She recognizes Chilli and stops in her tracks
Hester Oh.	Chilli wants to charm Hester	Chilli: IO uncertain of his desire to be with Hester EO Hester's environment	
Chilli Ive been looking for you.	Hester wants to block Chilli		
Hester Oh.		Hester: IO Her love for Chilli	
Chilli Ssbeen a long time.		EO Her physical attraction to Chilli	
Hester I—I—.			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Chilli No need to speak			
Hester I—			
Chilli Yr glad to see me.			
Hester Yeah.			
Chilli I been looking for you. Like I said. Lifes been good to me. Hows life been to you?			
Hester Ok.—. Hard.			
Chilli Hester			Chilli puts basket down
Hester I was with the Welfare and I seed you. I called out yr name.	Hester wants to encourage Chilli	Hester: IO Wondering why Chilli is here EO: embarrassed by her	Hester approaches Chilli

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Chilli I didnt hear you. Darn.</p> <p>Hester Yeah. (Rest) I woulda run after you but—</p> <p>Chilli But you were weak in the knees. And you couldnt move a muscle.</p> <p>Hester Runnin after you woulda gived you away. And Welfares been after me to know the names of my mens.</p> <p>Chilli Mens? More than one?</p>	<p>Chilli wants to tease Hester</p>	<p>condition</p> <p>Chilli: IO unsure if he should pursue Hester</p> <p>EO Turned off by her present condition</p>	<p>Chilli crosses away from Hester</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester I seed you and I called out yr name but I didnt run after you. <i>(Rest)</i> You look good. I mean you always looked good but now you look better. <i>(Rest)</i> I didn't run after you. I didnt give you away.</p> <p>Chilli Thats my girl. <i>(Rest)</i> Welfare has my name on file, though, doesn't she?</p> <p>Hester From years ago. I—</p> <p>Chilli Not to worry couldnt be helped. I changed my name. Theyll never find me. Theres no trace of the old me left anywhere.</p> <p>Hester Cept Jabber.</p> <p>Chilli Who?</p>			
			Chilli lightly touches Hester's face
	Hester wants to		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Hester Yr son.			
Hester Chilli			
Chilli Guess what time it is?	Chilli wants to distract Hester	Chilli: IO knows that he should claim Jabber as his	Chilli pulls out his pocket watch
Hester He takes after you.	Hester wants to force Chilli to acknowledge Jabber	EO Hester's insistence	
Chilli Go on guess. Betcha cant guess. Go on.		Hester: IO feels Chilli won't accept Jabber	
Hester Noon?		EO Chilli's watch-checking habit	
Chilli Lets see. I love doing this. I love guessing the time and then pulling out my watch and seeing how close I am or how far off. I love it. I spend all day doing it. Doctor says its a tick. A sure sign of some disorder. But I cant help it. And it doesnt hurt anyone. You guessed?			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Hester Noon.			Hester approaches Chilli
Chilli Lets see. Ah! 3.			Chilli checks watch
Hester Oh.			Hester turns away Hester looks up at the sky
	<i>Hester goes back to contemplating the sky.</i>		
Chilli Sorry. <i>(Rest)</i>			
----- Whats up there?			
Hester Nothing.			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Chilli I want you to look at me. I want you to take me in. <u>I've been searching for you for weeks now and now I've found you.</u> I wasn't much when you knew me. When we knew each other I was—I was a shit. (Rest) I was a shit, wasn't I?</p> <p>Hester Chilli</p> <p>Chilli I was a shit, agree with me.</p> <p>Hester We was young.</p> <p>Chilli We was young. We had a romance. We had a love affair. We was young. We was in love. I was infatuated with narcotics. I got you knocked up then I split.</p>	<p>Chilli wants to entrust Hester to him</p> <p>Hester wants to</p>		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester Jabber, hes yr spitting image. Only hes a little slow, but—</p>			
<p>Chilli Who?</p>			
<p>Hester Jabber. Yr son.</p>			
<p>Chilli Dont bring him into it just yet. I need time. Time to get to know you again. We need time alone together. Guess.</p>			
<p>Hester 3:02.</p>			
<p>Chilli Ah! 3:05. But better, yr getting better. Things move so fast these days. Ive seen the world Ive made some money Ive mad a new name for myself and I have a loveless life. I dont have love in my life. Do you know what thats like? To be alone? Without love?</p>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester I got my childr—I got Jabber. hes my treasure.</p> <p>Hester Chilli</p> <p><i>(Rest)</i></p> <p>Chilli Im looking for a wife.</p> <p>Hester Oh.</p>			
<p>Chilli I want you to try this on.</p> <p><i>Chilli takes a wedding dress out of his basket. He puts it on her, right over her old clothes. Hester rearranges the club, still held in her belt, to get the dress on more securely.</i></p>	<p>Chilli wants to enchant Hester</p> <p>Hester wants to dodge Chilli</p>		<p>Chilli takes wedding dress/veil from basket</p> <p>Chilli puts veil on Hester's head carefully Hester lets him put veil on her head</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester I seed you and I called out your name, but you didnt hear me, and I wanted to run after you but I was like, Hester, if Welfare finds out Chillis in town they gonna give him hell so I didnt run. I didnt move a muscle. I was mad at you. Years ago. Then I seed you and I was afraid I'd never see you again and now here you are.</p> <p>Chilli What do you think?</p> <p>Hester Its so clean.</p> <p>Chilli It suits you.</p> <p style="text-align: right;"><i>Hester gets her shoes.</i></p> <p>Hester I got some special shoes. Theyd go good with this. Jabber, come meet yr daddy!</p>			<p>Hester crosses upstage to get shoes</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Chilli Not yet, kid! (Rest) Lets not bring him into this just yet, K? <i>He fiddles with his watch.</i></p>			Chilli takes out his watch
<p>Chilli 14 years ago. Back in the old neighborhood. You and me and the moon and the stars. What was our song?</p>			Hester sits on trunk, changes shoes
<p>Hester Chilli</p>			
<p>Hester Huh?</p>			
<p>Chilli What was our song? (Rest) <i>Da dee dah, dah dah dee dee?</i></p>			Chilli sits next to her
<p>Hester Its been a long time.</p>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Chilli Listen.</p>			
<p>-----</p> <p><i>Chilli plays their song, "The Looking Song," on a tinny tape recorder. He sings along as she stands there. After a bit he dances and gets her to dance with him. They sing as they dance and do a few moves from the old days.</i></p>	<p>Chilli wants to seduce Hester</p>	<p>Chilli: IO hesitant to rekindle romance with Hester</p> <p>EO Hester's environment</p>	<p>Chilli takes out tape recorder from basket He plays a song while he sings to Hester. He stands</p>
<p>Chilli Im looking for someone to lose my looks with looking for someone to lose my shape with looking for someone to-get-my-hip-replaced with looking for someone Could it be you?</p>	<p>Hester wants to endear Chilli to her</p>	<p>Hester: IO knows that she will have to tell him about her other children</p> <p>EO Her children could come out any minute</p>	<p>Chilli pulls Hester up and starts dancing with her Hester willingly joins in</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Im looking for someone to lose my teeth with looking for someone to go stone deaf with looking for someone to-lie-6-feet-underneath with looking for someone Could it be you?			
They say, "Seek and ye shall find" so I will look until Im blind through this big old universe for rich or poor better or worse Singing: yuck up my tragedy oh darling, marry me let's walk on down the aisle, walk on Down Down Down.			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Cause Im looking for someone to lose my looks with looking for someone to lose my teeth with looking for someone I'll-lie-6-feet-underneath with looking for someone Could it be you?</p> <p><i>Theyre breathless from dancing.</i></p> <p>Chilli This is real. The feelings I have for you, the feelings you are feeling for me, these are all real. Ive been fighting my feelings for years. With every dollar I made. Every hour I spent. I spent it fighting. Fighting my feelings. Maybe you did the same thing. Maybe you remembered me against yr will, maybe you carried a torch for me against yr better judgment.</p> <p>Hester You were my first.</p> <p>Chilli Likewise.</p>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>(Rest)</p> <p><i>He silently guesses the time and checks his guess against his watch. Is he right or wrong?</i></p> <p>Chilli “Yuck up my tragedy.”</p> <p>Hester Huh?</p> <p>Chilli “Marry me.”</p> <p>Hester Chilli</p> <p>Hester K.</p> <hr style="border-top: 1px dashed black;"/> <p>Chilli There are some conditions some things we have to agree on. <u>They dont have anything to do with money. I understand your situation.</u></p>			
	<p>Chilli wants to shame Hester</p>		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester And my—</p> <p>Chilli And your child—ok. <i>Our</i> child—ok. These things have to do with you and me. You would be mine and I would be yrs and all that. But I would still retain my rights to my manhood. You understand.</p> <p>Hester Sure. My—</p> <p>Chilli Yr kid. We'll get to him. I would rule the roost. I would call the shots. The whole roost and every single shot. Ive proven myself as a success. Youve not done that. It only makes sense that I would be in charge.</p> <p>Hester --K. (<i>Rest</i>) I love you.</p> <p>Chilli Would you like me to get down on my knees?</p>	Hester wants to		

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p><i>Chilli gets down on his knees, offering her a ring.</i></p> <p>Chilli Heres an engagement ring. Its rather expensive. With an adjustable band. If I didnt find you I would have had to, well—. Try it on, try it on.</p>			
<p><i>Chilli checks his watch. As Hester fiddles with the ring, Bully and Trouble rush in. Beauty and Baby follow them.</i></p> <p>Bully Mommie!</p> <p>Hester No.</p> <p>Trouble You look fine!</p> <p>Hester No.</p>			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Beauty Is that a diamond?			Beauty admires the diamond
Hester No!			Hester pushes Beauty away
Baby Mommie!			
<i>Hester recoils from her kids.</i>			Hester tries to separate herself from the children
Hester Bully/Trouble/Beauty/Baby			
Bully Mommie?			
Chilli Who do we have here, honey?			Chilli looks at the children
Hester Bully/Trouble/Beauty/Baby			The children look at Chilli
Chilli Who do we have here?			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
Hester The neighbors kids. <i>Chilli goes to look at his watch, doesnt.</i>			Hester steps away from the children
Chilli Honey?			
Hester Bully, wheres Jabber at?			
Chilli Honey?			
Hester Bully, Im asking you a question.			
Chilli Honey?			
Troble hes out with Miga.			

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Chilli So you all are the neighbors kids, huh?</p> <p>Trouble Who the fuck* are you? (substituted with "heck" for this production)</p> <p>Hester Trouble—</p> <p>Chilli Who the fuck (heck) are you?</p> <p>Bully We the neighbors kids.</p> <p>Chilli Hester</p> <p>(Rest)</p>			<p>Chilli crosses behind children, closely examining them</p> <p>Trouble physically confronts Chilli</p> <p>Hester pulls Trouble back</p> <p>Bully and Baby step toward Chilli</p>
<p>Chilli Honey?</p>	Chilli wants to chastise Hester	Chilli: IO He loves her EO The children are Staring at him	The children stare at Chilli and Hester

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<p>Hester Huh?</p> <p>Chilli Im—. I'm thinking this through. I'm thinking this all the way through. And I think—I think—. <i>(Rest)</i> <i>(Rest)</i> I carried around this picture of you. Sad and lonely with our child on yr hip. Struggling to make do. Struggling against all odds. And triumphant. Triumphant against everything. Like—hell, like Jesus and Mary. And if they could do it so could my Hester. My dear Hester. Or so I thought. <i>(Rest)</i> But I dont think so.</p> <p><i>Chilli takes her ring and her veil. He takes her dress. He packs up his basket.</i></p> <p><i>(Rest)</i></p> <p>Hester Please.</p> <p>Chilli Im sorry.</p>	<p>Hester wants to hold Chilli</p>	<p>Hester: IO Fear EO: the children</p>	<p>Chilli pulls Hester away from children</p> <p>Chilli takes veil off of Hester's head. He takes the ring</p> <p>Baby hands Chilli his basket</p>

	<i>ACTION</i>	<i>INTERNAL/EXTERNAL OBSTACLE (IO & EO)</i>	<i>ACTIVITY</i>
<i>Chilli looks at his watch, flipping it open and then snapping it shut. He leaves.</i>	End of Scene		Chilli checks watch, exits

Closing:

Woman 1, Woman 2, Woman 3 and Small Child

Singing:

Strange Fruit

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black bodies swinging in the southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant south,
The bulging eyes and the twisted mouth,
Scent of magnolias, sweet and fresh,
Then the sudden smell of burning flesh.

Dancer enters

Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.

Man 1 Enters.

SLIDE: "Lack of Knowledge is Darker than Night"

Nigerian Proverb

End of Play

APPENDIX C
REHEARSAL SCHEDULE

"Scent of Magnolias" Rehearsal Schedule (Revised 4/4/06)

April 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 1-5pm Read-thru & Discussion
2 5:30pm-9pm Block "Rachel"	3	4 7-8:30pm Block "Rachel" 8:30-10:00pm Block "Blue Eyed"	5	6	7	8 1-2pm Review "Rachel" 2-3:30 Block "Rains" #1 3:30-5 Block "Blood" Harris & Jeff
9 5:30-7pm Review "Blue Eyed" 7-9pm Block "Rains" #2	10	11 7-8pm Block "Scars" 8-8:45pm Review "Rains" #1 8:45-9:30pm Review "Rains" #2	12	13 6:45 pm Dance Rehearsal LU	14	15 1-2pm Review "Scars" 2-3pm Review "Blood" 3-5pm Block all transitions
16 Work through: 5:30-7pm "Rachel" 7-9pm "Blue Eyed"	17	18 Work through: 7-8:30pm "Rains" 8:30-9:30pm "Scars" (Off Book)	19	20 6:45 pm Dance Rehearsal LU	21 7-9pm Work through "Blood" Harris & Jeff (Off Book)	22 3-4pm Dance Rehearsal LU
23 5:30-9pm Run-Thru	24	25 7:00-9:30pm Run-Thru Jelky LU	26	27 5:30-7:30pm Dance Rehearsal	28 7:10pm Run-Thru	29
30 5:30-9pm Run-Thru Jelky!						

Rehearsal location (unless otherwise indicated): Sts. Teresa & Bridget Church at 2401 N. Grand (corner of North Market). Church basement. Ring "CLUB CHIPS" bell.

*Dance Rehearsals at LU (Lindenwood University)

"Scent of Magnolias" Rehearsal Schedule (Revised 4/4/06)

May 2006						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 LOAD IN	2 8-10pm Run-Thru Jelkyl	3 5:30-7:30pm Dance Rehearsal LU*	4 8-10pm Run-Thru Jelkyl	5 8-10pm Run-Thru Jelkyl	6 12-2pm Dress Rehearsal Jelkyl
7 3-5pm Tech Rehearsal Jelkyl	8 8-10pm Tech Rehearsal Jelkyl	9 6-8pm Dress Rehearsal Jelkyl	10 6-10pm Final Dress Rehearsal Jelkyl	11 Performance 7:00 pm Jelkyl Call time: 6:00 pm	12 Performance 8:30 pm Jelkyl Call time: 7:30 pm	13 Performance 7:00 pm Jelkyl Call time: 6:00 pm
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Rehearsal location (unless otherwise indicated): Sts. Teresa & Bridget Church at 2401 N. Grand (corner of North Market). Church basement. Ring "CLUB CHIPS" bell.

*Dance Rehearsals at LU (Lindenwood University)

APPENDIX D
ACTION IMPERATIVES

“Scent of Magnolias” Action Imperatives

- 2 slide projectors
 - Window
 - Trunk (used in each scene)
 - Door Stage Right
 - 2 Doors Stage Left
-

“Rachel”

PROPS

- Coat tree
- School books strapped together
- Garment & Sewing needle/thread
- Paper bag with Rolls & Candy
- Small burlap sack
- Tablecloth
- 3 plates
- 3 sets of silverware
- 3 glasses
- 1 casserole dish
- 3 cloth napkins
- Money
- Pot holder/dish towel
- Serving Spoon

FURNITURE

- Stool
- 3 matching chairs
- 1 more formal chair
- Dining Table
- Trunk

COSTUMES

- Coat and Hat for Rachel
- Coat for Tom
- Knickers/hat for Young boy

“Blue-Eyed Black Boy”

PROPS

- 3 cups
- Pitcher of Lemonade
- Wedding dress with bows
- Iron
- Doctor's Bag
- 2 Bandages for foot wrap
- Iodine
- Jewelry box w/Jewelry
- Ring
- Needlepoint

FURNITURE

- Dining Table
- 3 chairs
- Ironing Board (1930)
- Trunk

“A Raisin In the Sun”

PROPS

- Coat Tree
- Coffee Cup
- Cup of Cream
- Spoon
- Plate with “eggs”
- 1 fork
- \$10,000 check
- Papers with liquor store plans
- Pillow
- Sheet
- Blanket
- Dish Towel

FURNITURE

- 3 matching chairs
- 1 more formal chair
- Dining Table
- Trunk
- Coat Tree

COSTUMES

- White, button down shirt for Walter Lee
- Necktie for Walter Lee
- Coat for Walter Lee
- Coat for Ruth
- Slippers for Mama
- Coat for Mama

“Blood on the Seats”

PROPS

- Small African/African-American collectibles
- Kinara
- African Fabric
- Feather Duster
- Large “Africa” Bag
- Quilt (circa 1900)
- Quilt rack
- Purse
- Money
- Book: “Everyday Use”

FURNITURE

- Trunk
- Stool or chair

“In the Blood”

PROPS

- Billy Club
- 6 paper bowls
- Cardboard Box
- Picnic Basket
- Pocket Watch
- Engagement Ring
- Tape recorder

FURNITURE

- Trunk

COSTUMES

- Wedding Dress for Hester

APPENDIX E
PRODUCTION SCHEDULE

"Scent of Magnolias" Production Calendar

March 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	
5	6	7	8	9	10 12:30 pm Production Meeting LU	11
12	13	14	15	16	17 12:00 pm Production Meeting LU	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

"Scent of Magnolias" Production Calendar

April 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5 6pm Company Mtg. 7:30 Grad Seminar	6 Meet with Phil re: set & pick furniture Meet with Shonnelle	7 12pm Production Mtg CREW ASSIGNMENT DEADLINE	8
9	10	11	12	13	14 PR DEADLINE	15
16	17	18	19	20 Finalize Set pieces and costumes	21 12pm Production Mtg	22
23	24	25	26	27	28 12pm Production Mtg	29
30 5:30-9:30pm Run-Thru Jelkyl Theatre Cue Sheet Due						

"Scent of Magnolias" Production Calendar

May 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 LOAD IN	2 7:30-9:30pm Run-thru Jelkyl	3 7:30 Grad Seminar	4 7:00pm Run-thru Jelkyl	5 12pm Production Mtg 7-10pm Run-thru Jelkyl	6 12-2 pm Dress Rehearsal Jelkyl 2-5pm-DRY-TECH
7 10am-12pm DRY TECH 3-5pm Tech Rehearsal Jelkyl	8 8-10pm Tech Rehearsal w/slides Jelkyl	9 6-8pm Tech Rehearsal Jelkyl	10 6-10pm Final Dress/Tech Rehearsal Jelkyl	11 Performance 7:00 pm Jelkyl Call time: 6:00 pm	12 Performance 8:30 pm Jelkyl Call time: 7:30 pm	13 Performance 7:00 pm Jelkyl Call time: 6:00 pm
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

March 2006

					1	2	3	4
5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22
23	24	25	26	27	28	29	30	31

10
12:30 pm
Meet with Ted & MaryBeth

16
12:15pm Meet with Ted

17
12:00 pm
Production Meeting

30
12:15 Meet with Ted

"Scent of Magnolias" Master Calendar (Revised 4/4/06)

April 2006

1	1pm-5pm Read-Alms & Discussion						
2	5:30pm-9pm Block "Rachel" <i>Cancelled due to power outage</i>	3	12:15 Meet w/ Ted chap 1,2 Meet w/ Phil re: furniture Meet with Shondie	4	7-8:30pm Block "Rachel" 8:30-10:00pm Block "Blue Eyed"	5	6pm Company Mtg. 7:30 Grad Seminar
9	5:30-7pm Review "Blue Eyed" 7-9pm Block "Rainn" #2	10	12:15 Meet w/ Ted Script Analysis 6:45-Dance Rehearsal L.I.	11	7-8pm Block "Seats" 8-8:45pm Review "Rainn" #1 8:45-9:30pm Review "Rainn" #2	12	
16	Work through: 5:30-7pm "Rachel" 7-9pm "Blue Eyed"	17	12:15 Meet w/ Ted Finalize set pieces and costumes 6:45pm Dance Rehearsal L.I.	18	Work through: 7-8:30pm "Rainn" 8:30-9:30pm "Seats" (Off Book)	19	
23	5:30-9pm Run-Thru 10:00	24	12:15 Meet w/ Ted 3:30-7:00pm Dance Rehearsal L.I.	25	7:00-9:30pm Run-Thru Jelly! L.I.	26	
30	5:30-9pm Run-Thru 10:00	31		27		28	
7	12pm Production Mtg CREW ASSIGNMENT DEADLINE	8	1-2pm Review "Rachel" 2-3:30 Block "Rainn" #1 3:30-5 Block "Blood" Hunt & Jeff	14	PR DEADLINE	21	12pm Production Mtg 7:00pm Work through "Blood" Hunt & Jeff (Off Book)
15	1-2pm Review "Seats" 2-2pm Review "Blood" 3-5pm Block all transitions	22	3-4pm Dance Rehearsal L.I.	29	12pm Production Mtg 7:10PM Run-Thru		

Rehearsal location (unless otherwise indicated): Sts. Teresa & Bridget Church at 2401 N. Grand (corner of North Market). Church basement. Rm. "CLUB CHIPS" bell.
 *Dance Rehearsals at L.I. (Lindenwood University)

"Scent of Magnolias" Master Calendar (Revised 4/4/06)

May 2006

May 2006						
	1 LOAD IN	2 8-10 pm Run-thru Jelkyl	3 7:30 Grad Seminar 5:30-7:30pm Dance Rehearsal LU	4 8-10pm Run-thru Jelkyl	5 12pm Production Mtg 8-10pm Run-thru Jelkyl	6 12-2 pm Dress Rehearsal Jelkyl 2-5pm-DRY-TEGH
7 10am-12pm DRY TECH 3-5pm Tech Rehearsal Jelkyl	8 8-10pm Tech Rehearsal w/slides Jelkyl	9 6-8pm Dress Rehearsal Jelkyl	10 6-10pm Final Dress Rehearsal Jelkyl	11 Performance 7:00 pm Jelkyl Call time: 6:00 pm	12 Performance 8:30 pm Jelkyl Call time: 7:30 pm	13 Performance 7:00 pm Jelkyl Call time: 6:00 pm
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Rehearsal location (unless otherwise indicated): Sts. Teresa & Bridget Church at 2401 N. Grand (corner of North Market). Church basement. Ring "CLUB CHIPS" bell.
 *Dance Rehearsals at LU (Lindenwood University)

APPENDIX F

CUE SHEET

SCENT OF MAGNOLIAS

CUE SHEET

Page 1 of 6

LC = Light Cue

SC=Sound Cue

SLC=Slide Cue

CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
LC	Pre-Show			SOMBER
SC	Pre-Show	30 or 10 mins		
SLC	Pre-Show	SLIDES	Title	
LC	1	Blue-out		
SLC	1	SLIDES OUT	Actors Enter	
LC	1	W1-DSL W2-USR Dancer-DS		DANCE Light Somber DS
LC	1	Lights shift	Dancer Exits	
SLC	1	SLIDES	Title, author	
SLC	35	SLIDE OUT		
LC	35	LIGHTS UP	W1-DSL	MODERATE General Wash Indoors
LC	40 Mrs. L: "I believe it to be my duty"	LIGHT SHIFT	SPECIAL USL Focus on USL	EERIE
SC	41 Mrs. L: "I tried to shut my eyes—I could not."	SC after line	4 gun shots	
SC	41 Mrs.L: "It was very still when I uncovered my ears.	SC after line	Wind blowing	
SLC	41	SLIDE OUT after line		
LC	41 Mrs. L: "You must be proud too."	LIGHTS RESTORE AFTER LINE		Back to General Wash
LC	42 Rachel: "Oh, Ma, dear! Ma dear!"	Blue-out	W2 exits Dancer enters	
LC	42a	Lights up	W1 DSL Dancer DSC Scene change	DANCE Light Somber DS

Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

SCENT OF MAGNOLIAS

CUE SHEET

Page 2 of 6

CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
SLC	42a Lyrics: Pastoral scene of the gallant South	SLIDES	Workers in cotton field	
SLC	42a Lyrics: The bulging eyes and twisted mouth	SLIDES	Lynched men	
SLC	42a Lyrics: Scent of Magnolias sweet and fresh	SLIDES	Men hanging from pole	
SLC	42a Lyrics: Then the sudden smell of burning flesh	SLIDES	Burning cross	
LC	42a End of song	Blue out	W1 exit Dancer exit	
SC	Song: "Ain't Got Time to Die"		Scene change	
SLC	42a	SLIDES	1920's and 30's various pictures	
SLC	116	SLIDES OUT	W3 enter, sit DSR	
LC	116	LIGHTS UP		CHEERFUL General Wash dusty/southern cottage
SC	117 Pauline: "You're pretty enough..."	Sound IN	Horse and Buggy	
SC	119 Hester: "Ump! There goes a bunch of men..."	Sound IN	Crowd noise	
SC	119 Hester: "Still coming!"	Sound IN	Loud horses	
SC	119 Pauline: "What that?"	Sound IN	Troops marching	

Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

SCENT OF MAGNOLIAS

CUE SHEET

Page 3 of 6

CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
LC	120 Dr. Grey: "Did the Governor send the troops?"	Blue out	Scene Change Actors Exit Small Child Enters	
LC	120a	Lights up	SPECIAL DSR Scene change Small Child DSRC	MODERATELY BRIGHT DSRC SPECIAL
SLC	120a "This Little Light of Mine"	SLIDES	Civil Rights Montage	
LC	120a	Blue out	Child exits W2 and Man enter	
SLC	106	SLIDES	Title, author	
LC	106	Lights up		MODERATE General Wash Indoors
LC	111 Walter: "We one group of men tied to a race of women with small minds"	Blue out	SPECIAL DSR Child enters DSR	
LC	111a Child: "or does it explode?"	Blue out	Child exits W1 & W2 enter	
SLC	111a	SLIDES	Title, author	
LC	122	Lights up		MODERATE General Wash Indoors
LC	124 Mama: "If you a son of mine... Somebody get me my hat."	Blue out	Scene Change	
SC	124	Sound IN	African Music Scene Change segue into outdoor Market	

Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

SCENT OF MAGNOLIAS

CUE SHEET

Page 4 of 6

CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
			sounds	
SLC	124a	SLIDES	African festivals W1 & W2 enter	
SLC	218	SLIDES	Title, author	
LC	218	Lights Up		BRIGHT General wash DS
SC	219 Willa: "No, they ain't"	Sound Out		
LC	219 Willa: "Little Annie who watched..."	Lights shift	Special red light	Eerie
SC	221 Willa: "Little Annie who watched..."	Sound In	Music under monologue	
SC	222 Willa: "...hiding behind white hoods did on that night of June nineteenth nineteen hundred and fifty two."	Sound Out after line		
LC	222 Willa: "...hiding behind white hoods did on that night of June nineteenth nineteen hundred and fifty two."	Restore lights		
LC	222 Cloie: EXITS	BLUE OUT (or some dramatic light shift)	W1, W2, Small child and dancer African dance DS	MYSTICAL
SC	222 Cloie: EXITS	Sound In	W1, W2, Small child and dancer African dance DS	
LC	222	BLUE OUT	Scene change	

Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

SCENT OF MAGNOLIAS

CUE SHEET

Page 5 of 6

CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
SLC	224a	SLIDES	New York Montage	
SLC	224a	SLIDES	Title, author	
SC	69 End of Scene change	Sound Out		
SC	69 With Lights up	Sound In	City Sounds	
LC	69 W2 & Man enter	Lights Up		Outdoors/Dusk /Under a bridge in NYC
SC	69 Chilli: "I been looking for you...How's life been to you?"	Sound Out		
SC	73 Chilli: "Listen"	Sound In	Sight cue—when Chilli presses 'play'	
LC	73 Chilli: "Listen"	DSC SPECIAL		ROMANTIC
LC	74 Chilli: "Could it be you?"	Restore lights		
SC	74 Chilli: "Could it be you?"	Sound Out		
SC	78 Chilli: "But I don't think so."	Sound In	Chilli's song reprise	
SC	78 Chilli exits. Women cross SR	Sound Out		
LC	78 Chilli exits	Blue Out		
LC	78a W1, W2, W3, & small child singing	DSR SPECIAL	Women singing "Strange Fruit"	

Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

SCENT OF MAGNOLIAS

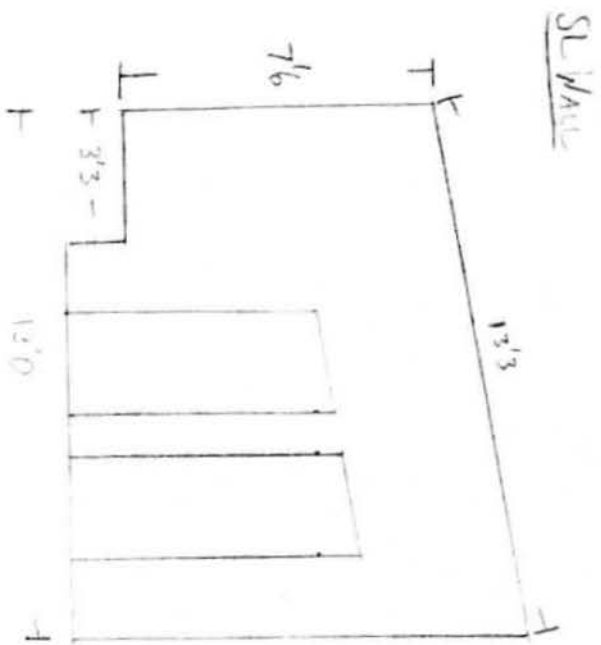
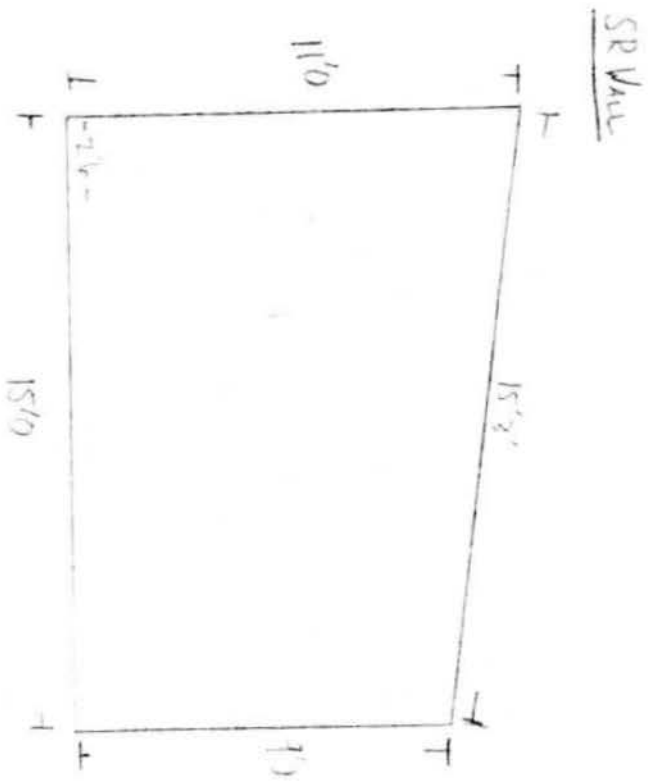
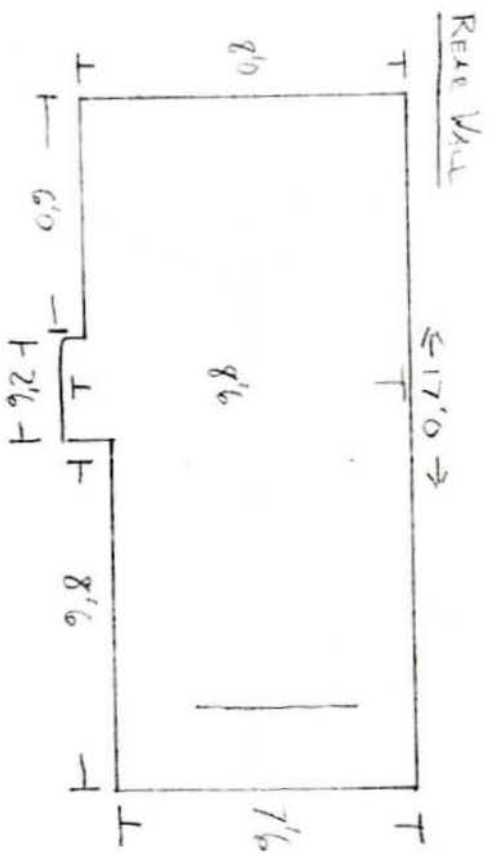
CUE SHEET

Page 6 of 6

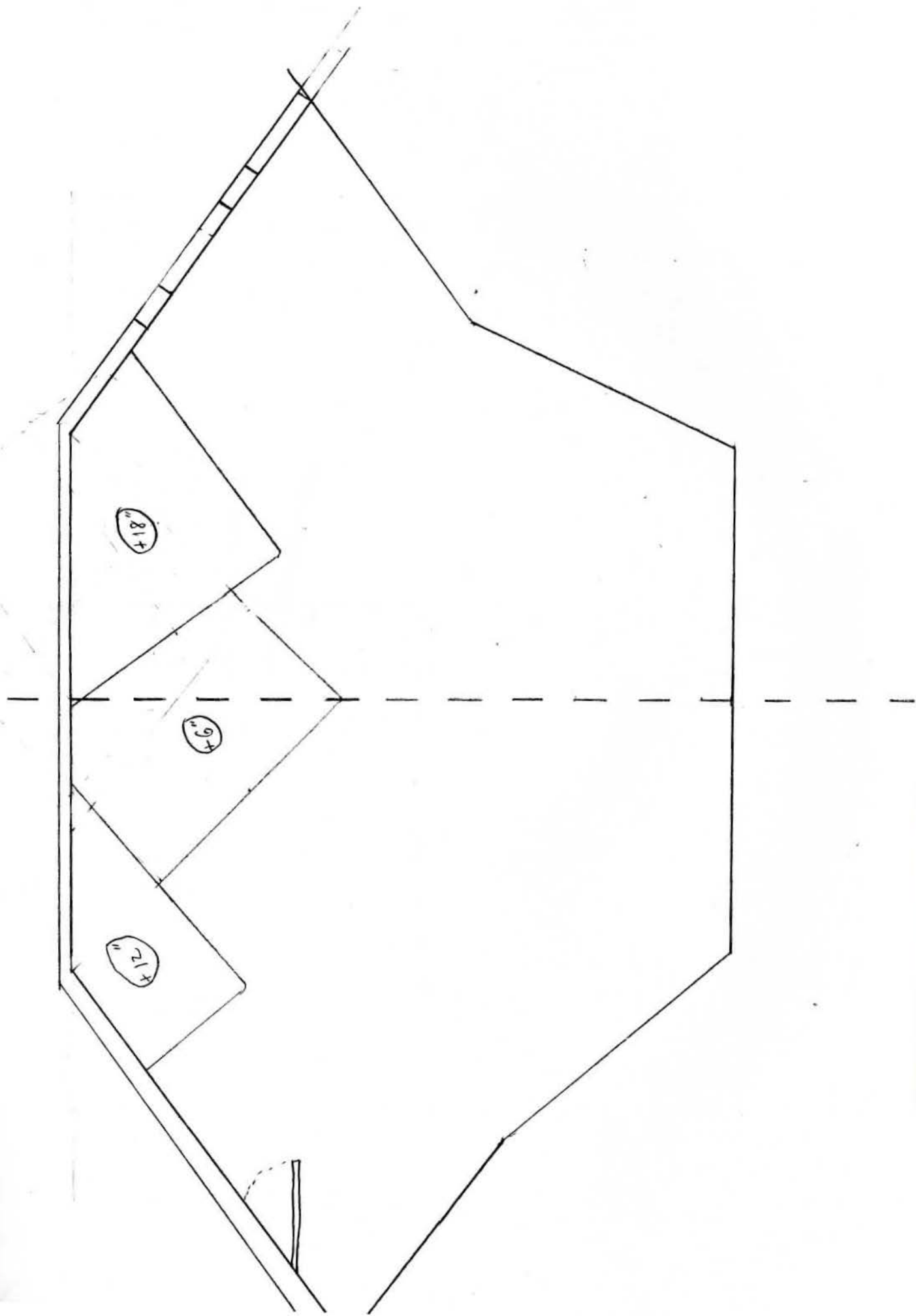
CUE TYPE	PAGE/LINE	ACTION	NOTES	MOOD
LC	78a Lyrics: "Here is the fruit for the crows to pluck..."	Lights up	Dancer enters USR	DANCE Light Somber DS
LC	78a Man enters to CS	CS SPECIAL		
SLC	78a Lyrics: "Here is a strange and bitter crop"	SLIDE IN	African proverb	
LC	78a Song ends	Blackout		
SLC	After blackout	SLIDE out		
LC	78a Curtain Call			Moderate
SC	Curtain Call Music		"Oh Freedom"	

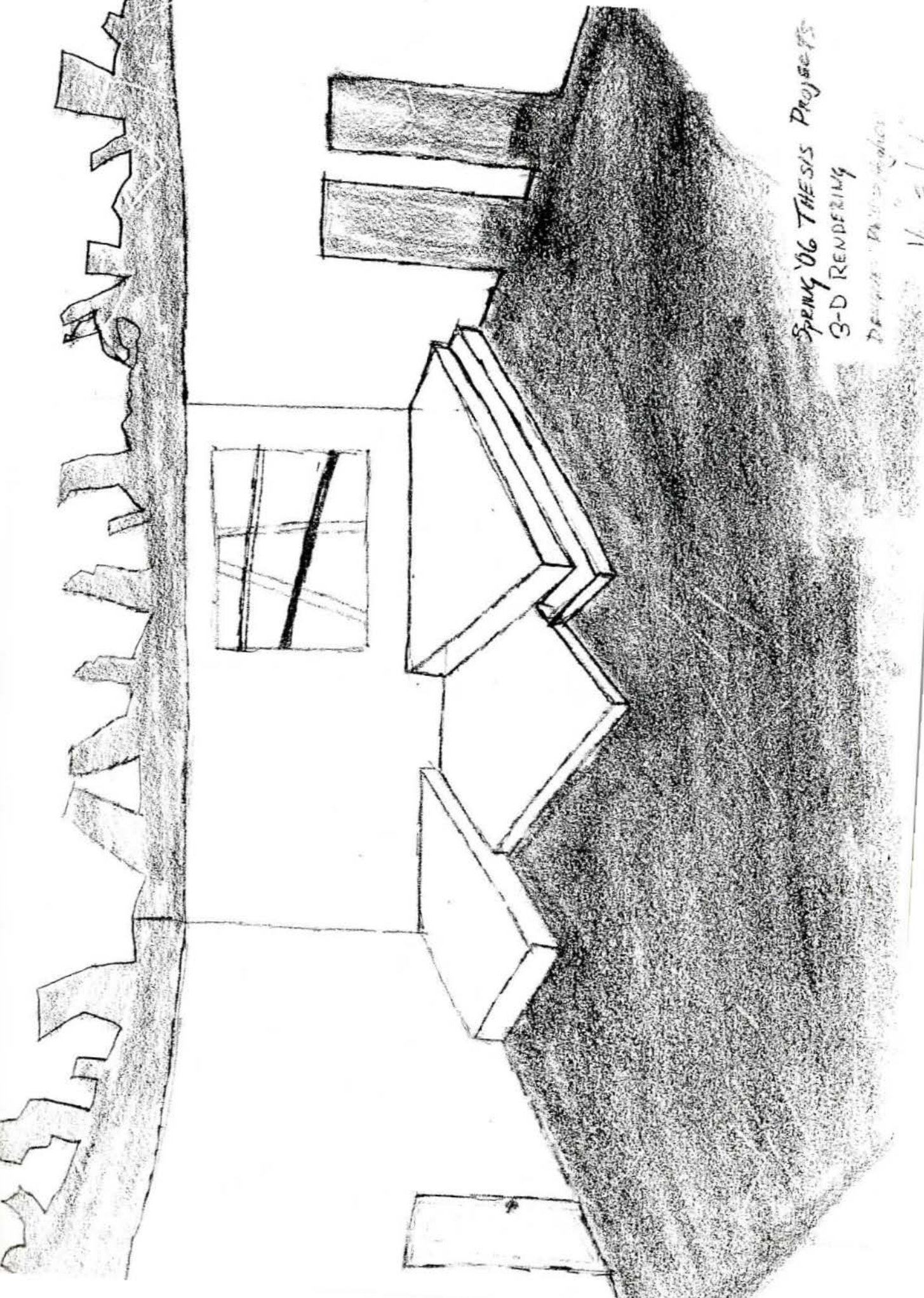
Page numbers are from the script given to the cast and crew. These numbers differ from the ones in the script that is included in Appendix B.

APPENDIX G
SET DESIGN



From previous classes
 See the Top Plan
 Page 10, 11, 12





SPRING '06 THESIS PROJECTS
3-D RENDERING

PROJECT: PAVILION
1/2/11

APPENDIX H
PROMOTIONAL MATERIAL

SCENT OF MAGNOLIAS

Scenes of America



A Compilation of Scenes by
African-American Playwrights

Directed by Kathryn Bentley

May 11 **7:00 p.m.**

May 12 **8:30 p.m.**

May 13 **7:00 p.m.**

Starring:

Fannie Lebbey *Hassie Davis*

Jeff McGhee *Mariella Sheree*

Essence Tyler *Candace McGhee*

A Master's Thesis Production
JELKYL THEATRE
LINDENWOOD UNIVERSITY
ST. CHARLES, MO

Admission is Free

Play contains some mature subject matter

SCENT OF MAGNOLIAS

Scenes of America



A Compilation of Scenes by
African-American Playwrights

Directed by Kathryn Bentley

May 11 7:00 p.m.

May 12 8:30 p.m.

May 13 7:00 p.m.

a play in one act
by M.E. Wlodarczyk

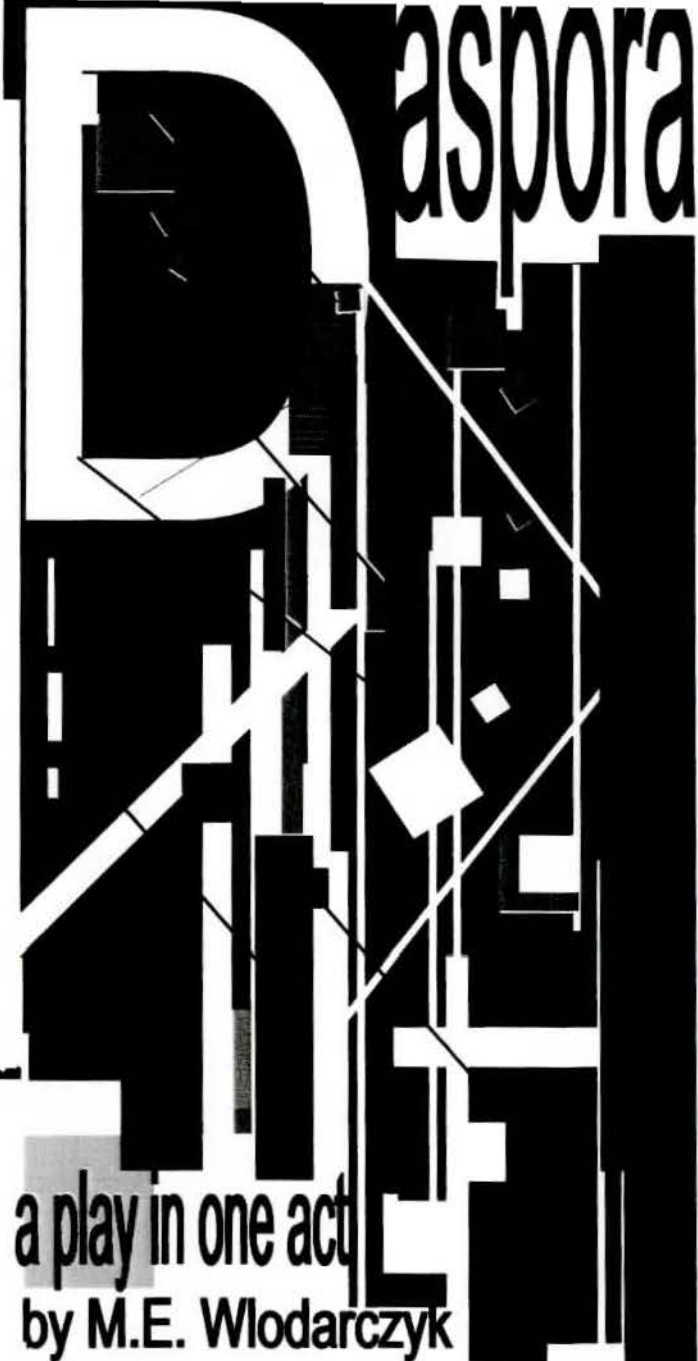
May 11, 8:30 p.m.

May 12, 7:00 p.m.

May 13, 8:30 p.m.

Master's Theses Productions
JELKYL THEATRE
LINDENWOOD UNIVERSITY
ST. CHARLES, MO
Admission is Free

Plays contain smoking and mature subject matter



Director's Note

American history is full of events that most of us would rather not think about. It would be easy to simply brush some of the ugliness of our country under a rug. However, it is only through remembering, acknowledging and studying our history that we can hope not to repeat it. The vicious lynching of thousands of African-Americans is a part of American History that must not be ignored or forgotten. I became intrigued with the early American dramas that were written about this appalling topic as I was conducting research for another production that I directed last year. I was struck by the numbers of plays that were written as protest to these mob killings. The fact that a great many of these were written by African American women was even more fascinating. My interest led me to look at the works of contemporary African American female playwrights and how they portray the African American male. This idea of a figurative or metaphorical lynching was one that was evident in some, but definitely not all of the writings of the contemporary playwrights. This thought stems from the economic disenfranchisement of the Black male in modern society and how his status affects him spiritually, socially and mentally. "Scent of Magnolias" is a piece rich with ancestor spirits that I am honored to be able to bring to the stage. I am also grateful that two of my dearest friends, Hassie and Fannie, as well as my treasure, Essence, are part of this journey. This talented and dedicated cast is rounded out by Mariella, Jeff and Candace whom I will always remember for their commitment to this vision. This production is dedicated to the spirits of the men and women who suffered from this atrocious part of our history. It is dedicated to my family for their infinite love and support. It is dedicated to LeGrande Trotman and all of the ancestors who watch over and guide me. Asante Sana!

Love,

Kathryn Bentley

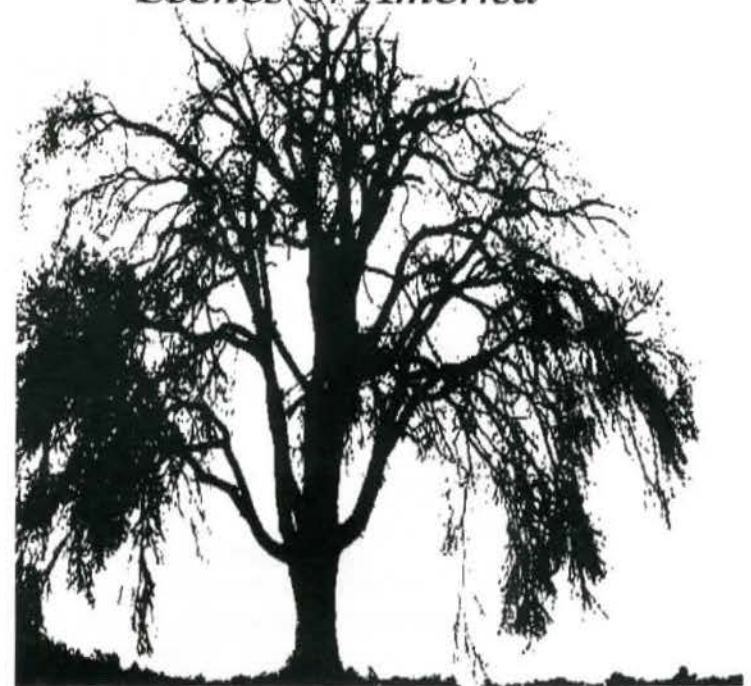
Lindenwood University

Department of Theatre

Presents

SCENT OF MAGNOLIAS

Scenes of America



*A Compilation of Scenes by
African-American Playwrights*

May 11 - 13, 2006

Jelkyl Theatre

A Master's Thesis Production

**SCENT
OF
MAGNOLIAS**

ENSEMBLE
(in alphabetical order)

Hassie Davis
Fannie Leiby
Candace McGhee
Jeff McGhee Jr.
Mariella Sheree
Essence Tyler

“**Scent of Magnolias**” is a theatrical work comprised of excerpts from the following plays:

“Rachel” by Angelina Weld Grimké
“Blue-Eyed Black Boy” by Georgia Douglas Johnson
“A Raisin In the Sun” by Lorraine Hansberry
“Blood on the Seats” by P.J. Gibson
“In the Blood” by Suzan-Lori Parks

The selected scenes represent works dealing with the literal and figurative lynching of the African-American man in America. The plays span the entire 20th century and are written by African-American women. The ensemble of six performers portrays the nineteen characters in these scenes.

[“Blue-Eyed Black Boy” will be performed in its entirety.]

The running time of this production is 1 hour and 20 minutes.

There will be no intermission.

This production contains some mature subject matter.

PRODUCTION STAFF

Director:	Kathryn Bentley
Stage Manager:	Kelley Keough
Assistant to Director:	Essence Tyler
Choreographer “Strange Fruit”:	Nikki Spotts
Set Designer/Technical Director:	Phillip Hughen
Lighting Designer:	Phillip Hughen
Master Electrician:	Jaron “Jay” Vail
Light Board Operator:	Sandy Klein
Sound Board Operator:	Dave Burk
Slide Projector Operator:	Jaron “Jay” Vail
Slide Projector Operator:	J.R. Strzelec
Dressers:	Erin Klepper
Floor Crew:	Dane White
Scenic Carpenters/Painters:	Tara Queen, Kelley Keough, Bonnie Zigler, Shane Rudolph, Danielle Lorenz, Sandy Klein, Jeanette Mattingly, J.R. Strzelec, Robert Mitchell, Patty Burke, Andi Bloom, Maggie Murphy, Josh Ressler

Ms. Bentley’s Thesis Committee:

Ted Gregory, Advisor, Director of Theatre
Donnell Walsh, Associate Professor of Theatre
Ann Canale, Ph.D., Professor of English

Special Thanks:

- P.J. Gibson for your wisdom and generosity
- Hassie Davis and Andra Harkins for the use of your precious props
- Milton Bentley for being “the photographer to the stars”

APPENDIX J
PRODUCTION PHOTOGRAPHS

Rachel



Jeff McGhee as Tom,
Hassie Davis as
Rachel and Fannie
Lebby as Mrs. Loving

*Rachel: Oh, Tommy!
How lovely! Ma dear, did
you hear that? (chants)
Our Tommy's on the
team! Our Tommy's on
the team!*



Hassie Davis as Rachel and
Fannie Lebby as Mrs. Loving

*Mrs. Loving: How blind—how almost criminally
blind, I have been.*

Strange Fruit



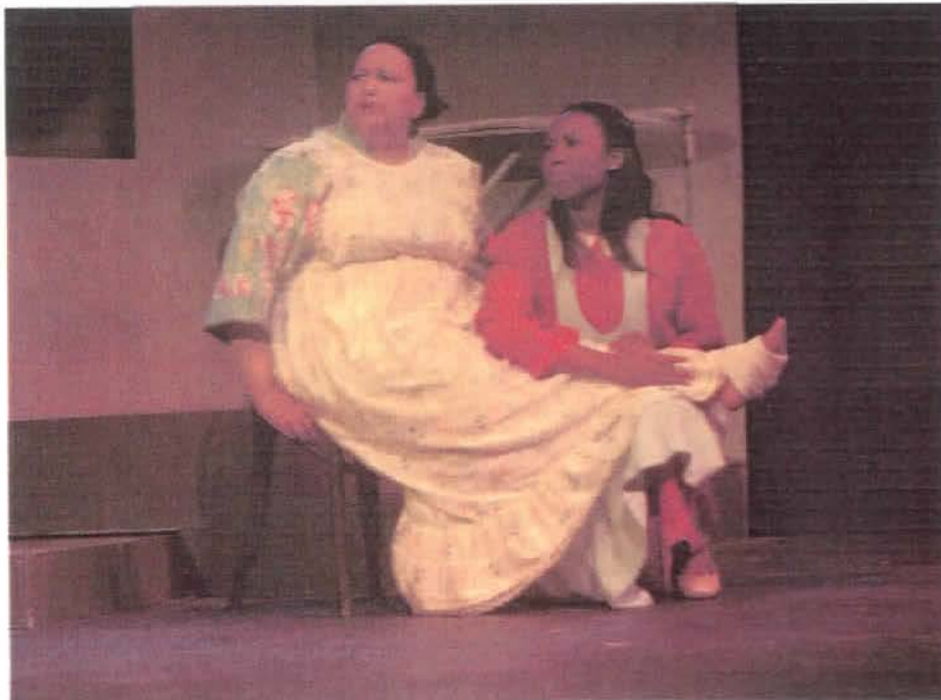
Candace McGhee as Dancer

Blue-Eyed Black Boy

Hassie Davis as
Pauline Waters and
Jeff McGhee as
Dr. Tom Grey

*Pauline: Can't walk on it for a
week?*

*Dr. Grey: Not unless you want to
die of blood
poisoning—lock jaw, I
mean!*



Hassie Davis
as Pauline Waters
and
Mariella Sheree
as Rebecca Waters

*Hester: (at window)
Him? Not him! He's a
lyncher his own self.
Don't put no trust in
him.*

Blue-Eyed Black Boy



Fannie Leiby as Hester, Hassie Davis as
Pauline and Mariella Sheree as Rebecca

*Rebecca: I see 'em, I see 'em! Wait! Wait! Ma!
Ma! It's the state troops! It's the
Guards, it's the Guards, Ma! They's
coming. Look, Miss Hester!*

*Hester: They shore is, Jesus. Shore as I'm
born—them military. They's come—
come to save him.*

This Little Light of Mine



Essence Tyler as Small Child

*This little light of mine
I'm gonna let it shine
Let it shine! Let it shine! Let it shine!*

A Raisin in the Sun



Hassie Davis
as Ruth
Younger

*Walter, please
leave me
alone.*



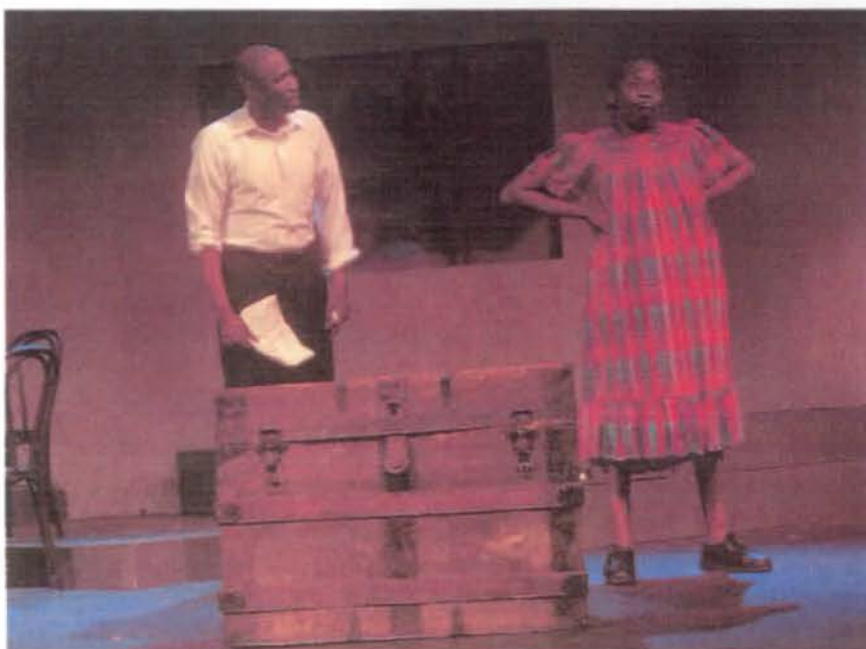
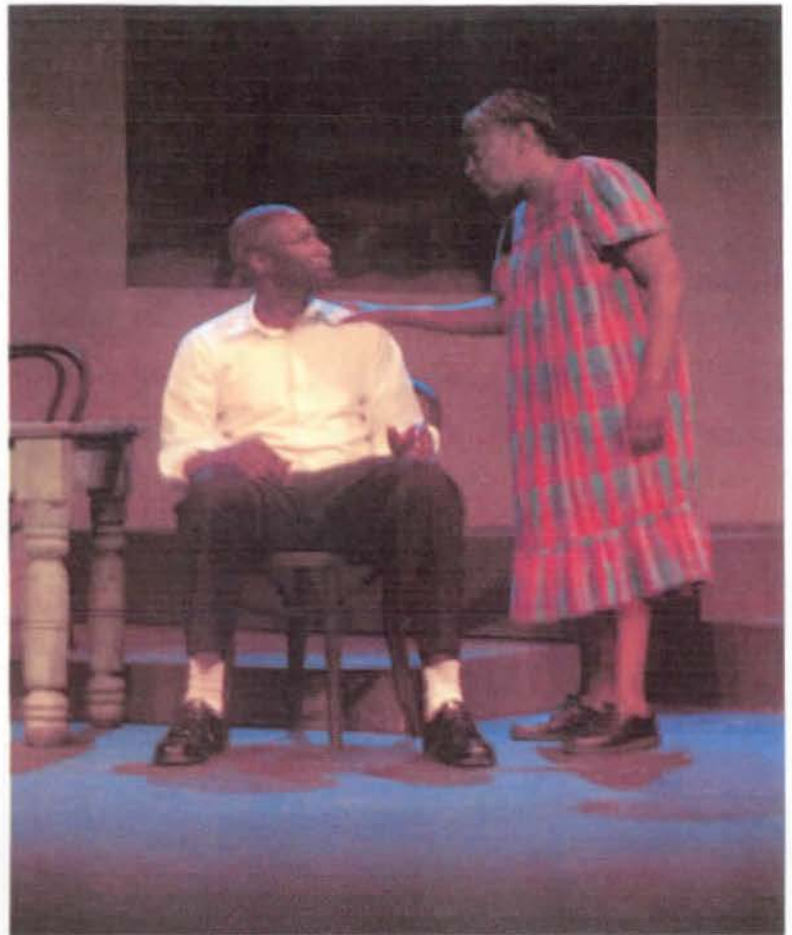
Essence Tyler as Small Child

*What happens to a dream deferred?
Does it dry up
like a raisin in the sun?*

A Raisin in the Sun

Fannie Lebbly as
Mama Lena Younger
and Jeff McGhee as
Walter Lee Younger

*Mama: You my children—
but how different we done
become.*



*Mama: And there
ain't going to be no
investing in no liquor
stores. I don't aim to
have to speak on that
again.*

Blood on the Seats

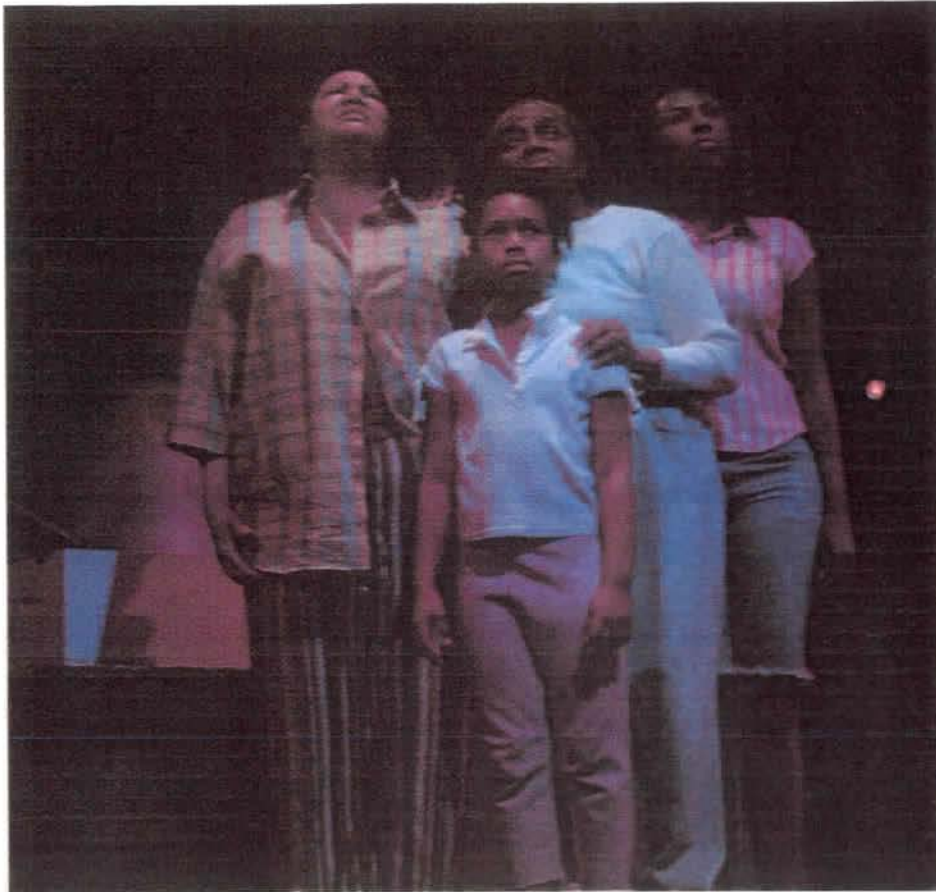


Hassie Davis
as Cloie and
Fannie
Lebby as
Willa

*Willa: Child
what you want
with this here
quilt?*



Willa: But do you understand the significance of Little Annie White's blouse? This piece. Little Annie who watched men in white sheets hop out of an old pick up, white men in sheets who dragged her daddy off the porch, tied him to a tree and cut his tongue out with a bowie knife 'cause her father had the nerve to say his people's blood was mixed in the soil of the land his house was build on, that he owned his land outright and proper, that he had not intention of sellin' it now or never to nobody, 'speccailly whites.



Hassie Davis as Woman 2, Fannie Lebby as Woman 1, Mariella Sheree as Woman 3 and Essence Tyler as Small Child

Woman 2:

*Black bodies swinging in the southern breeze,
Strange fruit hanging from the poplar trees.*

The Ensemble:

Essence Tyler
Candace McGhee
Hassie Davis
Fannie Lebby
Mariella Sheree
Jeff McGhee

