

Raisin in the Sun

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I.1	3	Friday, 7:30am September - "starting to get chilly"	<p>Introduction of the characters and the cramped and worn space they all share. Establishes relationships. Ruth-Walter Lee are married but distant. Ruth-Travis have a stern but loving mother/son relationship. Walter Lee-Beneatha are similarly passionate and get on one another's nerves. Ruth-Mama are close, but Mama is always in charge. All are waiting on life insurance from Walter Sr and talk about what could be done with the money. All have ambitions that are probably out of reach, except for Ruth, who seems the most grounded. Beneatha and Walter Lee dream of better lives, either in connection to Africa or to owning a store.</p>	<p>Light from the window "...dusky Southside morning light comes in feebly." "Weariness has, in fact, won in this room." Not much natural light makes it into the room - only through the one small window in the kitchen. End of scene: "Lord, ain't nothing as dreary as the view from this window on a dreary day, is there?"</p>	<p>Alarm clock from Ruth and Walter's bedroom. Possibly sounds of people on street below when window is opened?</p>

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1.2	39	Saturday, morning	<p>House cleaning in progress in scene. There's a sense of serious work but also playfulness while cleaning. Ruth returns, having been to see the "doctor" - she's pregnant, but considering abortion. Asagai comes to visit with a gift of African garments for Beneatha. The mail arrive with the much anticipated life insurance check. Walter returns and tries to sell Mama on his idea of buying the liquor store, but she won't hear of it. Mama tells him Ruth is expecting, and that she doesn't want the baby; she demands that he stand up for himself. When he doesn't, Mama leaves the apartment.</p>	<p>At rise, Travis is looking out window. Scene begins playful, but takes detours through seriousness. Asagai brings lightness to the room, but Walter Lee returns with darkness. The tone is the darkest at the end of the scene when Walter is not able to become the man his father was.</p>	<p>Chicago saxophone blues - "inappropriately filling room" Phone rings Door bell rings twice</p>

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II.1	67	Saturday, later (early evening?)	<p>Ruth is still doing housework while Beneatha is getting ready to go out for the evening in Asagai's gift of Nigerian robes. Walter Lee appears drunk, and then begins to dance to the drums of Africa before being interrupted by George, who is not amused by any of it. While B changes, WL tries to impress G and when that backfires, lashes out at him. After B and G leave, R and WL fight over their shared hopelessness. Mama returns and tells the family that she's bought a house - in a white neighborhood. WL is angry because Mama is pursuing her dreams, while he's left without his own. She's truly the head of the house, which chafes him.</p>	<p>The scene starts almost as a continuation of the prior scene of work, but then becomes exuberant as both B and WL are drunk on their heritage. WL's bitterness rushes to the front throughout the scene, even when Mama announces what should be happy news: they 're moving out of the too small, lightless apartment. It's later in the day - early evening?</p>	<p>Radio playing at top Beneatha turns off radio and puts on Nigerian record Bell rings for George's entrance</p>

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II.2	88	Friday night. A few weeks later	<p>Evidence of packing for the move. G and B are home after a date, and she's not interested in his advances. He's also not interested in ideas, which turns her off. Mama comes in, understands B's choice. Phone rings and it's WL's boss saying he's not been to work for 3 days and is on the verge of being fired. He's been just driving and drinking. Mama says it's her fault and gives WL instructions to split the remaining money into bank accounts for him and B - she tells him to be the head of the family. Scene ends with WL having a sweet moment with Travis, telling him of his plans for moving up in the world.</p>	<p>Nighttime. B and G have been out, but when they return, B rejects him for his superficiality. WL's job is in peril, and Mama thinks she's the cause; she hands over money to him and tells him to take charge of the family. WL decides to make the investment, despite everyone else's objections.</p>	<p>No radio or record. Phone rings with Mrs. Arnold complaining about WL's lack of work.</p>

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II.3	95	Saturday One week later	<p>Excitement - the family prepares to move to Clybourne Park. They're imagining what their life will be like, and the changes that have already happened - R and WL have reconnected. WL comes in with a new record and dances with R- he is happy for the first time.</p> <p>Karl Lindner's entrance. The family tries to make him comfortable, as he represents a welcoming committee. In reality, he's there to try to get them to sell out, and not move to CP. He claims its not about race and they throw him out. Mama returns and is filled in on the visitation. Despite the threats, they decide to move anyway, and give Mama gifts. Bobo arrives, and gives WL the bad news that they've been robbed by Willy. The truth comes out about WL's use of</p>	<p>Time of day isn't clear. The movers are coming, so probably morning. Presumably, Willy abandoned Bobo with the money on Friday. There's excitement in the room that is dampened by Lindner's appearance. The excitement is rekindled by the determination to move anyway, only to be dashed by the news that the remaining money has been stolen.</p>	<p>Walter Lee plays a record on the turntable and they dance to it. Bell rings for Lindner's entrance and also for Bobo's entrance.</p>

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III.1	121	Saturday One hour later	<p>WL is brooding at the top. Asagai comes to help prepare, and learns the news. He tries to get B to see the loss of the money in a different way and suggests that she marry him. When WL appears, B berates him for his dreams. Everyone is in despaire, but Ruth tries to get them to move forward, move to the new house. WL returns, having called KL; they'll sell out. It's a crushing blow. The movers and KL arrive simultaneously. WL comes out and gradually grows into pride and defiance, and tells KL they are moving and will be his neighbor. There's a flurry of activity as they begin to move, and as B says she will marry Asagai. Mama is pleased with her children, and WL is truly a man.</p>	<p>"At curtain, there is a sullen light of gloom in the living room, gray light not unlike that which began the first scene." There is gloom in the house at first. It's broken by Asagai's fierceness, but then restored by WL's depression and B's anger. WL has given up, it seems. But then he confronts KL and regains his pride, coming into his own at last. The play ends on a high note as the family prepares to leave the apartment for good.</p>	<p>Door bell when Lindner arrives.</p>