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A Raisin in the Sun

Lorraine Hansberry

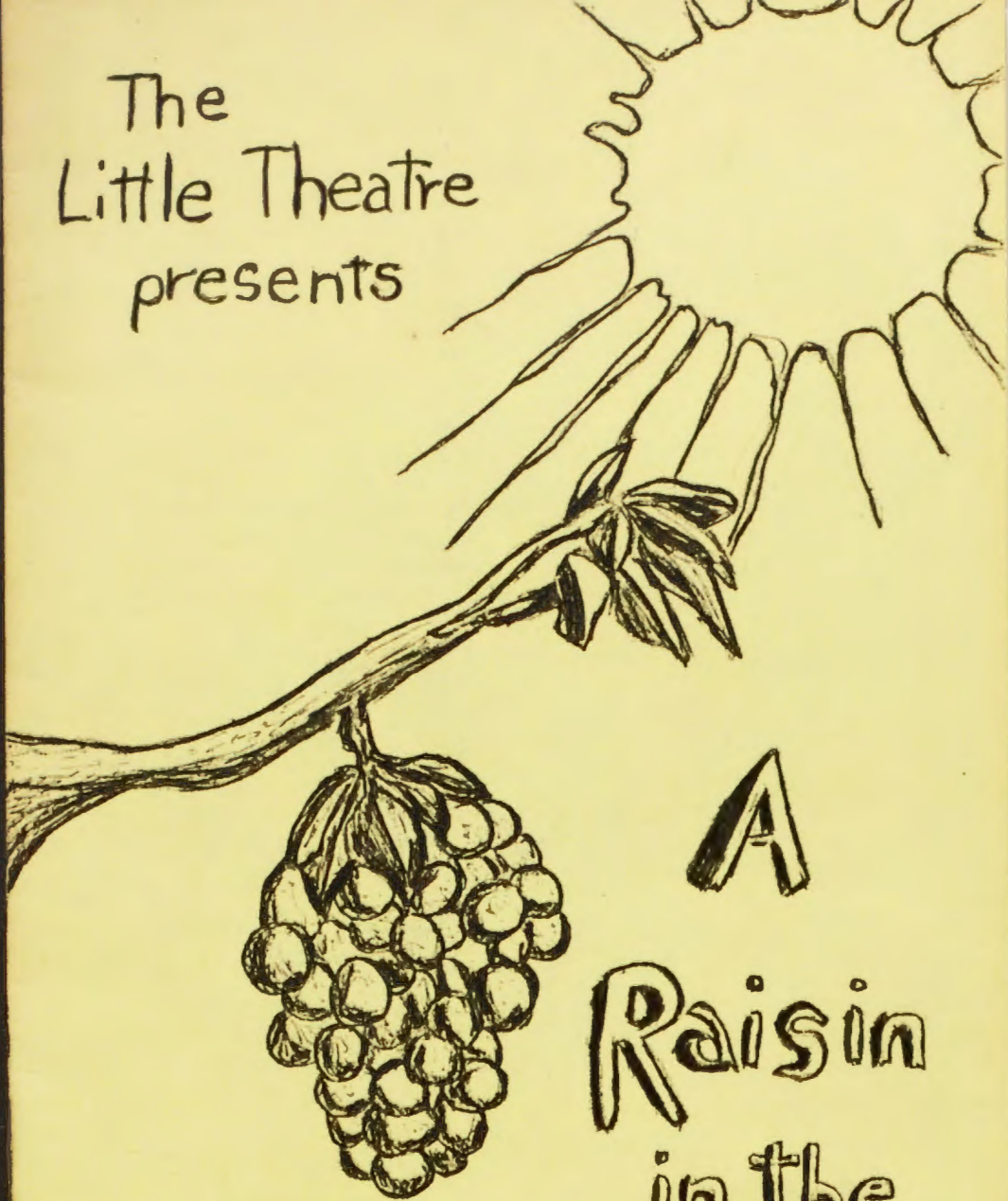
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The
Little Theatre
presents



A
Raisin
in the
Sun

What happens to a dream deferred?
Does it dry up
Like a raisin in the sun?
And fester like a sore-
And then run?
Does it stink like rotten meat?
Or crust and sugar over-
Like a syrupy sweet?

Maybe it just sags
Like a heavy load.

Or does it explode?

--Langston Hughes



CAST OF CHARACTERS
(in order of appearance)

Ruth Younger.....Angela Mitchell
Travis Younger.....James Thomas
Walter Lee Younger(brother).....Charles McBee
Beneatha Younger.....Charmaine Parks
Lena Younger(mama).....Michelle Bell
Joseph Asagai.....Vambe Jirira
George Murchison.....Anthony George
Bobo.....Michael Martin
Karl Lindner.....Alex Guerrieri
Two Moving Men.....James Gibson,
Bill Swain

A RAISIN

IN THE

SUN

Written by:

Lorraine Hansberry

Directed by:

Darryl Simon

Produced by:

Special Arrangements
with
Samuel French, Inc.

BEHIND THE SCENES

Director

Darryl Simon

Stage Manager.....Kathy Bullard

Lights.....Fredda Sharp

Sound.....Judy Kirkland

Make-up.....Camille Russo

House Manager.....Marsha Kinney

Lighting Design.....Mike Woods

Set Design.....Darryl Simon
Leone Marinello

PROGRAM

Time: Sometime between World War II and the present

Place: Chicago's Southside

A dream deferred - Darryl Simon

Act I

Scene 1 - Early Friday morning

Scene 2 - Saturday morning

10 minute intermission

Act II

Scene 1 - Later-same day

Scene 2 - Friday night. A few weeks later

Scene 3 - Saturday, one week later

10 minute intermission

Act III

An hour later

MICHAEL MARTIN, a junior from Cleveland, majoring in Political Science makes his first appearance on stage. His career objective is to become a corporate lawyer. Mike's interests are in; a connoisseur of the opera, contemporary jazz, poetry, sports, international politics, wine, women, and songs. He comments: "The man must be so much that he must make all circumstances indifferent. Every true man".

ANGELA M. MITCHELL, a sophomore from East Cleveland, majoring in accounting and a concentration in psychology makes her first appearance in a Black Theatre production here at Carroll. However, she has performed in several plays in high school. With her degree in accounting, she plans to enter into a public accounting firm. Angie's words of wisdom are: "The best things life offers are chances to grow, learn, and love; therefore, when things arise that may seem impossible to beat, analyze, accept and go on; and happiness in the soul of the self".

JAMES THOMAS, a sophomore from Cleveland, majoring in pre-med. makes his first appearance on stage here at Carroll. However, he has performed in plays in high school. James is presently working at Cleveland Clinic as a research technician specialist. His future plans are to start his own Upward Bound Program. He states, "Self development is the best developed, get ahead so that you may show others the way".

HARMAINE C. PARKS, a sophomore from Miami, Fla., majoring in Political Science and minoring in communications makes her first debut on stage. After graduating from Carroll, Harmaïne plans to go to law school and to one day become a consumer advocate. She states; "Life is only what you make it. Make it good".

ALEX A. GUERRIER, JR., a sophomore, majoring in communications makes his first appearance in Black Theatre. However, he has appeared in other LTS productions, Finale II, A Moment Forever, and Flies. Alex is a member of the Debate Society, JCU singers and Chorale. His interests and hobbies include playing the guitar and piano, singing and writing.

- THE CAST -
A Closer Look

CHARLES H. PCBEE, a senior from Toledo, Ohio, majoring in communications makes his first appearance as a major character in a full-length production. Charles has worked with past ITS productions in special effects, sound, lighting and a few cameo appearances. As his hobbies, he enjoys all sports and games of challenge and he loves jazz and photography. Charles reveals these thoughts: "It took a lot of belief in each other to make this production possible and/or any production; but most of all you've got to believe in yourself. Your life is a production, make the most of it, and believe in it."

VAMBE E. JIRIRA, a senior from Harare, Zimbabwe (Rhodesia), majoring in communications makes his first debut on stage. Vambe plans to further his study in communications on the doctoral level and to one day return to Africa and continue to help black people there and to keep stronger ties with black america. He states: "I am very much excited to be working with John Carroll University's Black Theatre although my interest will, in the future, be restricted to the technical aspects of theatrical productions."

ANTHONY (Tony) GEORGE, a senior from Cleveland, majoring in psychology makes his first appearance in a Little Theatre Production. His career plans are in industrial management consulting. For hobbies Tony enjoys reading, music, and physical fitness. He comments; "The strong take from the weak and the smart take from the strong and if you're weak and dumb, you're in trouble."

MICHELLE BELL, a junior from Cleveland has performed in other Black Theatre productions; We've Got Time and Furlie Victorious, as well as in several plays in high school. With a major in accounting, she plans to one day get her CPA. Michelle enjoys music, singing, dancing, photography and drama as her hobbies. She has this thought for you to remember; "Today is yesterday's tomorrow, so live for today".

Lorraine Hansberry
(1930-1965)

Lorraine Hansberry was born in 1930 in Chicago, Illinois and educated first in the public schools of Chicago's Southside. Miss Hansberry sought initially to make a name for herself, not as a writer, but as a painter. She studied painting at the Chicago Art Institute, the University of Wisconsin, and the University of Guadalajara, in Mexico. Deciding that art was not to be her metier, Miss Hansberry left Chicago in 1950 to become a New Yorker, where she studied at the New School, worked odd jobs as a department store clerk, a producer's helper, and as a waitress in a Greenwich Village restaurant run by the family of Robert Lemiroff, a composer and writer, whom she later married.

Turning from painting to writing, Miss Hansberry in New York joined the staff of Paul Robeson's Freedom, a left-wing Harlem journal, in 1951. She wrote articles and reviews, and tried her hand at poetry and the writing of plays. Her first complete play, A Raisin in the Sun opened in New York in 1959 after successful tryouts in Boston, Chicago, and Philadelphia and won the Critics Circle Award for that year. Dealing with the aspirations, dreams and frustrations of the Younger family, A Raisin in the Sun was the first play on the American stage to portray a black family in a natural and human manner.

A Raisin in the Sun opened at the Ethel Barrymore Theatre, March 11, 1959 and ran well into 1960. Up to that time it had the longest run on Broadway of any work by a black playwright. Miss Hansberry, at the age of 28, was the first black woman to have a play produced on Broadway. Its director, Lloyd Richards, was the first black to direct a play for the Broadway stage. In addition, the play made stage stars of Sidney Poitier and Claudia McNeil. But as to the nature and intention of the play, critics and playwrights demonstrated an interesting and to some degree, understandable ambivalence.

DARRYL A. SIMON, a senior from Cleveland, majoring in Psychology and Communications is in his fifth year with the Little Theatre and has worked in technical areas of productions as well as an acting role in Blact Theatre II and We've Got Time. Darryl's career goals lie in the field of Personnel Administration and he wants to make industrial-organizational psychology his specialty. His hobbies include music, chess, and a variety of sports. Darryl comments, "It's been a long tough game; we gave away a few points and the officials took some away as well. Though it took sudden death, we've almost got it won."

A Note from the Director

The performance you will see is a culmination of four months of a lot of hard work, laughter, and tears. Before I selected A Raisin in the Sun, I had a definite idea of what I wanted to present. I wanted a play that had a universal appeal, and one that expressed a wide range of thoughts and emotions and the many other different aspects of the human experience. "Raisin" provided this and much more than any us dreamed possible. We lived A Raisin in the Sun. It provided us with the opportunity to work and share with each other, and is an experience that we have all grown from.

I would like to thank everyone who worked on the production, particularly the cast, who embrace their characters and allowed them to become a real part of their lives.

I would especially like to thank Mr. Leone Marinello, a good and warm friend and an inspiring teacher for all of his assistance and guidance. His love for his work transcended to all of us.

This production is dedicated to my family, for all of their love, patience, understanding and guidance.

Darryl A. Simon

the Sun, for instance, was a play about an American family's conflict with certain of the mercenary values of its society, and its characters were Negro.....I write plays about various matters that have both Negro and White characters in them and there is really nothing else that I can say about the matter."

A Raisin in the Sun is melodramatic, comic, pathetic, realistic, idealistic and triumphant. A posthumous compilation of unproduced works by Miss Hansberry was presented in New York (1969), under the title To Be Young, Beautiful, and Black. Lorraine Hansberry died in 1965 at the age of 35.

"I wrote the play," Miss Hansberry was to say, "between my 26th and 27th birthdays. One night after seeing a play, I won't mention, I suddenly became disgusted with the whole body of material about Negroes-card-board characters, cute dialect bits and hi-swing musicals from exotic scores." A Raisin in the Sun, dealing with the dreams and aspirations of the Younger family, was likened by one critic to Anton Chekhov's Cherry Orchard in that "the knowledge of how character is controlled by environment and the alteration of human pathos is similar." Others saw it in resemblance to Sean O'Casey's Juno and the Paycock and to Clifford Odet's Awake and Sing. In a New York Times interview, Miss Hansberry is reported as telling her husband before writing A Raisin in the Sun, "I'm going to write a social drama about Negroes that will be good art."

At this point the author seems to have made it quite clear that she was writing as much for and of the Black man as she was for the American theatre. This is underscored when we find Miss Hansberry saying of her play, "The thing I tried to show was the many gradations of even one Negro family, the clash of the old and new, but most of all, the unbelievable courage of the Negro people."

Put in time as part of the controversy that surrounded the true meaning of A Raisin in the Sun, involving the question as to whether the play was a work of social protest or not, Miss Hansberry could assert that her play was not a black play, but one about people who happened to be black, and she also could insist that she was not a black playwright but a playwright who happened to be black. In 1964 when her second play, dealing with Bohemian life in Greenwich Village, The Sign in Sydney Brustein's Window, opened with Diana Sands and a largely white cast, Miss Hansberry had this to say: "Some persons ask how it is that I have 'left the Negro question' in the writing of this latest play. I hardly know how to answer as it seems to me that I never written about the 'Negro question.' A Raisin in

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