**GENESIUS THEATRE - *RAISIN* – AUDITION - SCRIPT SIDES –**

**DISCLAIMER – These sides are taken from the script of the play *A RAISIN IN THE SUN,* which *Raisin*, obviously, is adapted from. Some of these lines and or situations may or may not be wholly within the actual musical but the story for the most part is the same. I felt it was best to go to the original text.**

**NOTE - IMPORTANT - \*\*\*PLEASE SCROLL THROUGH ALL OF THIS TO SEE THE SCENES YOU SHOULD BE VERY FAMILIAR WITH FOR THE CHARACTERS YOU ARE AUDITIONING FOR. Some characters have more scene than others.**

**NOTE: If you are going out for smaller roles such as...**

**WILLIE HARRIS, BAR GIRL, AFRICAN DRUMMER, PASTOR, PASTOR’S WIFE or ENSEMBLE – Can be a mix of African American – Latino/Latina – Asian – White, etc... for MALES pick THE BOBO SCENE for FEMALES pick the MRS. JOHNSON SCENE**

**A RAISIN IN THE SUN – CHARACTERS – BOBO, RUTH, & WALTER LEE, NOTE: This is an AUDITION SCENE MAINLY FOR WALTER LEE & BOBO.**

***\*\*\*This is an extremely dramatic part of the story. Walter Lee has given the $6,000.00 his mother entrusted him with to pay for his sister’s medical school tuition, and for Walter to use for the family responsibly. Walter wants to use the money to put his share into a business proposition to buy a liquor store with this friends Bobo and Willie Harris. Bobo was supposed to meet Willie so they can use some of their money to pay off key politicians to get the liquor license they need. Walter must work and gives the entire $6K to Bobo, who then gives his money and Walter’s money, to Willie the day prior. Bobo is supposed to meet Willie in Springfield at the train station and Willie never shows. Willie stole their money and Bobo must come to Walter’s place, hat-in-hand, and tell Walter and his family that the money is gone.***

**RUTH Bobo where you been?**

**BOBO Springfield.**

**RUTH (Like a dead woman) What was supposed to**

**happen in Springfield?**

**BOBO (To her) This deal that me and Walter went into**

**with Willy Me and Willy was going to go down to**

**Springfield and spread some money 'round so's we**

**wouldn't have to wait so long for the liquor license**

**. . . That's what we were going to do. Everybody said**

**that was the way you had to do, you understand, Miss**

**Ruth?**

**WALTER Man what happened down there?**

**BOBO (A pitiful man, near tears) I'm trying to tell you,**

**Walter.**

**WALTER (Screaming at him suddenly) THEN TELL**

**ME, GODDAMMIT . . . WHAT'S THE MATTER**

**WITH YOU?**

**BOBO Man ... I didn't go to no Springfield, yesterday.**

**WALTER (Halted, life hanging in the moment) Why not?**

**BOBO (The long way, the hard way to tell) 'Cause I**

**didn't have no reasons to ...**

**WALTER Man, what are you talking about!**

**BOBO I'm talking about the fact that when I got to the**

**train station yesterday morning eight o'clock like we**

**planned . . . Man Witty didn't never show up.**

**WALTER Why . . . where was he ... where is he?**

**BOBO That's what I'm trying to tell you ... I don't**

**know ... I waited six hours ... I called his house**

**. . . and I waited ... six hours ... I waited in**

**that train station six hours . . . (Breaking into tears)**

**That was all the extra money I had in the world . . .**

**(Looking up at WALTER with the tears running down his face) Man, Willy is gone.**

**WALTER Gone, what you mean Willy is gone? Gone**

**where? You mean he went by himself. You mean he**

**went off to Springfield by himself to take care of get-**

**ting the license (Turns and looks anxiously at RUTH)**

**You mean maybe he didn't want too many people in**

**on the business down there? (Looks to RUTH again, as**

**before) You know Willy got his own ways. (Looks**

**back to BOBO) Maybe you was late yesterday and he**

**just went on down there without you. Maybe maybe**

**he's been callin' you at home tryin' to tell you what**

**happened or something. Maybe maybe he just got**

**sick. He's somewhere he's got to be somewhere. We**

**just got to find him me and you got to find him.**

**(Grabs BOBO senselessly by the collar and starts to**

**shake him) We got to!**

**BOBO (In sudden angry, frightened agony) What's the**

**matter with you, Walter! When a cat take off with your**

**money he don't leave you no road maps!**

**WALTER (Turning madly, as though he is looking for**

**WILLY in the very room) Willy! . . . Willy . . . don't**

**do it . . . Please don't do it ... Man, not with that**

**money \* . . Man, please, not with that money . . .**

**Oh, God . . , Don't let it be true . . . (He is wan-**

**dering around, crying out for WILLY and looking for him**

**or perhaps for help from God) Man ... I trusted you**

**. . . Man, I put my life in your hands . . \* (He starts**

**to crumple down on the floor as RUTH just covers her**

**face in horror. MAMA opens the door and comes into**

**the room, with BENEATHA behind her) Man . . . (He**

**starts to pound the floor with his fists, sobbing wildly)**

**THAT MONEY IS MADE OUT OF MY FATHER'S FLESH**.

**A RAISIN IN THE SUN – CHARACTERS – MAMA MONOLOGUE –**

**NOTE: I took this scene and removed all of Walter Lee’s lines to create this monologue. Walter is upset that Mama has decided to take her late husband’s life insurance money and buy a house with it and not give Walter the money for the business deal. Mama tries to reason with him here about money and life and the meaning of it all. Ruth is pregnant and Walter doesn’t know yet as well.**

**MAMA (Still quietly) Walter Lee (She waits and he**

**finally turns and looks at her) Sit down. Ain't nobody said you wasn't grown. But you**

**still in my house and my presence. And as long as you**

**are you'll talk to your wife civil. Now sit down.**

**(Still quietly) Walter, what is the matter with**

**you? Something eating you up like a**

**crazy man. Something more than me not giving you**

**this money. The past few years I been watching it**

**happen to you. You get all nervous acting and kind**

**of wild in the eyes I said sit there now, I'm talking to you!**

**Seem like you getting to a place where you al-**

**ways tied up in some kind of knot about something.**

**But if anybody ask you 'bout it you just yell at 'em**

**and bust out the house and go out and drink some-**

**wheres. Walter Lee, people can't live with that. Ruth's**

**a good, patient girl in her way but you getting to be**

**too much. Boy, don't make the mistake of driving that**

**girl away from you. She loves you.**

**I'm sorry 'bout your liquor store, son. It just**

**wasn't the thing for us to do. That's what I want to**

**tell you about.**

**I'm looking at you. You have a good-looking boy.**

**You got a job, a nice wife, a fine boy and...**

**Understand what, baby? Son, how come you talk so much \*bout money?**

**Money is LIFE? (Quietly) Oh (Very quietly) So now it's life.**

**Money is life. Once upon a time freedom used to be**

**life now it's money. I guess the world really do**

**change . . .something has changed. In my time we was**

**worried about not being lynched and getting to the**

**North if we could and how to stay alive and still have**

**a pinch of dignity too . . . Now here come you and** **Beneatha talking**

**'bout things we ain't never even thought about hardly, me and your daddy. You ain't**

**satisfied or proud of nothing we done. I mean that you**

**had a home; that we kept you out of trouble till you**

**was grown; that you don't have to ride to work on the**

**back of nobody's streetcar You my children but**

**how different we done become.**

**Son do you know your wife is expecting an-**

**other baby? (WALTER stands, stunned, and absorbs**

**what his mother has said) That's what she wanted to**

**talk to you about. (WALTER sinks down into a chair)**

**This ain't for me to be telling but you ought to know.**

**(She waits) I think Ruth is thinking 'bout getting rid of that child...**

**END MAMA MONOLOGUE**

**A RAISIN IN THE SUN – CHARACTERS – BENEATHA & ARSAGAI (pronounced ARE-SA-GUY) NOTE: Audition scene for ARSAGAI & BENEATHA**

***Arsagai is from Nigeria. Well spoken, but with a Nigerian accent. He is a super positive person and Beneatha is fascinated by him, but her life is so jumbled it’s hard for her to stay positive. This scene comes after she found out that Walter Lee gave away her medical school tuition and it was stolen. She tries to verbally spar with Arsagai, but he’s good at defusing her negativity.***

**NOTE: IMPORTANT - The scene is between BENEATHA & ARSAGAI – the first part of this scene is concentrated on BENEATHA. The second part of the scene is concentrated on ARSAGAI. It’s clearly marked where Beneatha’s scene portion ends and Arsagai’s scene portion begins. However, both actors should be familiar with the whole scene, although we may not do the whole scene in auditions.**

***An hour later. At curtain, there is a sullen light of gloom in the living***

***room, gray light not unlike that which began the first***

***scene of Act One. At left we can see WALTER within his***

***room, alone with himself. He is stretched out on the bed,***

***his shirt out and open, his arms under his head. He does***

***not smoke, he does not cry out, he merely lies there,***

***looking up at the ceiling, much as if he were alone in the***

***world.***

***In the living room BENEATHA sits at the table, still sur-***

***rounded by the now almost ominous packing crates. She***

***sits looking off. We feel that this is a mood struck perhaps***

***an hour before, and it lingers now, full of the empty***

***sound of profound disappointment. We see on a line from***

***her brother's bedroom the sameness of their attitudes.***

***Presently the bell rings and BENEATHA rises without am-***

***bition or interest in answering. It is ASAGAI, smiling***

***broadly, striding into the room with energy and happy***

***expectation and conversation.***

**ASAGAI I came over ... I had some free time. I thought**

**I might help with the pacjdng. Ah, I like the look of**

**packing crates! A household in preparation for a jour-**

**ney! It depresses some people . . . but for me ... it**

**is another feeling. Something full of the flow of life, do**

**you understand? Movement, progress ... It makes me**

**think of Africa.**

**BENEATHA Africa!**

**ASAGAI What kind of a mood is this? Have I told you**

**how deeply you move me?**

**BENEATHA He gave away the money, Asagai . . .**

**ASAGAI Who gave away what money?**

**BENEATHA The insurance money. My brother gave it**

**away.**

**ASAGAI Gave it away?**

**BENEATHA He made an investment! With a man even**

**Travis wouldn't have trusted with his most worn-out marbles.**

**ASAGAI And it's gone?**

**BENEATHA Gone!**

**ASAGAI I'm very sorry . . . And you, now?**

**BENEATHA Me? . . . Me? . . . Me, I'm nothing . . . Me.**

**When I was very small ... we used to take our sleds**

**out in the wintertime and the only hills we had were the**

**ice-covered stone steps of some houses down the street.**

**And we used to fill them in with snow and make them**

**smooth and slide down them all day . . . and it was very**

**dangerous, you know ... far too steep . . . and sure**

**enough one day a kid named Rufus came down too fast**

**and hit the sidewalk and we saw his face just split open**

**right there in front of us ... And I remember standing**

**there looking at his bloody open face thinking that was**

**the end of Rufus. But the ambulance came and they**

**took him to the hospital and they fixed the broken bones**

**and they sewed it all up ... and the next time I saw Rufus he just had a little line down the middle of his face ... I never got over that . . .**

**ASAGAI What?**

**BENEATHA That that was what one person could do for**

**another, fix him up sew up the problem, make him**

**all right again. That was the most marvelous thing in**

**the world ... I wanted to do that. I always thought**

**it was the one concrete thing in the world that a human**

**being could do. Fix up the sick, you know and make**

**them whole again. This was truly being God . . .**

**ASAGAI You wanted to be God?**

**BENEATHA No I wanted to cure. It used to be so im-**

**portant to me. I wanted to cure. It used to matter. I**

**used to care. I mean about people and how their bodies**

**hurt . . .**

**ASAGAI And you've stopped caring?**

**BENEATHA Yes, I think so.**

**ASAGAI Why?**

**BENEATHA (Bitterly) Because it doesn't seem deep**

**enough, close enough to what ails mankind! It was a**

**child's way of seeing things or an idealist’s.**

**ASAGAI Children see things very well sometimes and**

**idealists even better.**

**BENEATHA I know that's what you think. Because you**

**are still where I left off. You with all your talk and**

**dreams about Africa! You still think you can patch up**

**the world. Cure the Great Sore of Colonialism (Loft-**

**ily, mocking it) with the Penicillin of Independence!**

**ASAGAI Yes!**

**BENEATHA Independence and then what? What about all**

**the crooks and thieves and just plain idiots who will come into power and steal and plunder the same as before only now they will be black and do it in the**

**name of the new Independence WHAT ABOUT**

**THEM?!**

**ASAGAI That will be the problem for another time. First**

**we must get there.**

**BENEATHA And where does it end?**

**ASAGAI End? Who even spoke of an end? To life? To**

**living?**

**BENEATHA An end to misery! To stupidity! Don't you see**

**there isn't any real progress, Asagai, there is only one**

**large circle that we march in, around and around, each**

**of us with our own little picture in front of us our**

**own little mirage that we think is the future.**

**BENEATHA AUDITION SCENE ENDS (Although, it won’t hurt to be familiar with the rest of the scene)**

**ARSAGAI AUDITION SCENE STARTS (Although, it wouldn’t hurt to familiar with the rest of the scene above.)**

**ASAGAI That is the mistake.**

**BENEATHA What?**

**ASAGAI What you just said about the circle. It isn't a**

**circle it is simply a long line as in geometry, you**

**know, one that reaches into infinity. And because we**

**cannot see the end we also cannot see how it changes.**

**And it is very odd but those who see the changes who**

**dream, who will not give up are called idealists . . .**

**and those who see only the circle we call them the**

**"realists"!**

**BENEATHA Asagai, while I was sleeping in that bed in**

**there, people went out and took the future right out of**

**my hands! And nobody asked me, nobody consulted**

**me they just went out and changed my life!**

**ASAGAI Was it your money?**

**BENEATHA What?**

**ASAGAI Was it your money he gave away?**

**BENEATHA It belonged to all of us.**

**ASAGAI But did you earn it? Would you have had it at all**

**if your father had not died?**

**BENEATHA No.**

**ASAGAI Then isn't there something wrong in a house**

**in a world where all dreams, good or bad, must depend**

**on the death of a man? I never thought to see you like**

**this, Alaiyo. You! Your brother made a mistake and**

**you are grateful to him so that now you can give up the ailing human race on account of it! You talk about what good is struggle, what good is anything! Where**

**are we all going and why are we bothering!**

**BENEATHA - AND YOU CANNOT ANSWER IT!**

**ASAGAI (Shouting over her) I LIVE THE ANSWER!**

**(Pause) In my village at home it is the exceptional man**

**who can even read a newspaper ... or who ever sees a**

**book at all. I will go home and much of what I will**

**have to say will seem strange to the people of my**

**village. But I will teach and work and things will**

**happen, slowly and swiftly. At times it will seem that**

**nothing changes at all ... and then again the sud-**

**den dramatic events which make history leap into**

**the future. And then quiet again. Retrogression even.**

**Guns, murder, revolution. And I even will have mo-**

**ments when I wonder if the quiet was not better than**

**all that death and hatred. But I will look about my vil-**

**lage at the illiteracy and disease and ignorance and I**

**will not wonder long. And perhaps . . . perhaps I will**

**be a great man ... I mean perhaps I will hold on to**

**the substance of truth and find my way always with the**

**right course . . . and perhaps for it I will be butchered**

**in my bed some night by the servants of empire . . .**

**BENEATHA The martyr!**

**ASAGAI (He smiles) ... or perhaps I shall live to be a**

**very old man, respected and esteemed in my new nation**

**. . . And perhaps I shall hold office and this is what I'm**

**trying to tell you, Alaiyo: Perhaps the things I believe**

**now for my country will be wrong and outmoded, and I**

**will not understand and do terrible things to have things**

**my way or merely to keep my power. Don't you see that**

**there will be young men and women not British sol-**

**diers then, but my own black countrymen to step**

**out of the shadows some evening and slit my then**

**useless throat? Don't you see they have always been**

**there . . . that they always will be. And that such a**

**thing as my own death will be an advance? They who**

**might kill me even . . . actually replenish all that I was.**

**BENEATHA Oh, Asagai, I know all that.**

**ASAGAI Good! Then stop moaning and groaning and tell**

**me what you plan to do.**

**BENEATHA Do?**

**ASAGAI I have a bit of a suggestion.**

**BENEATHA What?**

**ASAGAI (Rather quietly for him) That when it is all over**

**that you come home with me**

**BENEATHA (Staring at him and crossing away with exasperation) Oh Asagai at this moment you decide to be romantic!**

**ASAGAI (Quickly understanding the misunderstanding)**

**My dear, young creature of the New World I do. not**

**mean across the city I mean across the ocean: home**

**to Africa.**

**BENEATHA (Slowly understanding and turning to him with**

**murmured amazement) To Africa?**

**ASAGAI Yes! . . . (Smiling and lifting his arms playfully)**

**Three hundred years later the African Prince rose up**

**out of the seas and swept the maiden back across the**

**middle passage over which her ancestors had come**

**BENEATHA (Unable to play) To to Nigeria?**

**ASAGIA Nigeria. Home. (Coming to her with genuine ro-**

**mantic flippancy) I will show you our mountains and**

**our stars; and give you cool drinks from gourds and**

**teach you the old songs and the ways of our people**

**and, in time, we will pretend that (Very Softly) you**

**have only been away for a day. Say that you'll come**

**(He swings her around and takes her full in his arms**

**in a kiss which proceeds to passion)**

**BENEATHA (Pulling away suddenly) You're getting me**

**all mixed up**

**ASAGAI Why?**

**BENEATHA Too many things too many things have**

**happened today. I must sit down and think. I don't**

**know what I feel about anything right this minute.**

**(She promptly sits down and props her chin on her**

**fist)**

**ASAGAI (Charmed) All right, I shall leave you. No**

**don't get up. (Touching her, gently, sweetly) Just sit**

**awhile and think . . . Never be afraid to sit awhile and**

**think. (He goes to door and looks at her) How often**

**I have looked at you and said, "Ah so this is what**

**the New World hath finally wrought . . ."**

**(He exits. BENEATHA sits on alone.)**

**ARSAGAI AUDITION SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – BENEATHA & MAMA – NOTE: both MAMA & BENEATHA must be familiar with this scene.**

***Walter Lee disgusted that he was so stupid to give all his money away, decides to call Mr. Lindner, a mild-mannered bigot, from the Home Association in the white housing community, where Walter and the family were going to move using the insurance money they had. Earlier in the play Lindner offers them a huge sum of money not to move there and they basically toss him out of their place. But Walter, now desperate for money, decides to take Lindner up on this offer. A big argument between Walter, his mom, his wife, and sister ensue. Walter runs out to call Lindner and then hides in his bedroom. Beneatha is incensed, but Mama is much wiser and more understanding than that. Beneatha thinks Mama will be on her side or once, and Mama winds supporting Walter in a unique and very loving way. This is a super key scene in the play.***

**BENEATHA That is not a man. That is nothing but a tooth-**

**less rat.**

**MAMA Yes death done come in this here house. (She**

**is nodding, slowly, reflectively) Done come walking in**

**my house on the lips of my children. You what sup-**

**posed to be my beginning again. You what supposed**

**to be my harvest. (To BENEATHA) You.. you mourning your brother?**

**BENEATHA He's no brother of mine.**

**MAMA What you say?**

**BENEATHA I said that that individual in that room is no**

**brother of mine.**

**MAMA That's what I thought you said. You feeling like**

**you better than he is today? (BENEATHA does not an-**

**swer) Yes? What you tell him a minute ago? That he**

**wasn't a man? Yes? You give him up for me? You done**

**wrote his epitaph too like the rest of the world? Well,**

**who give you the privilege?**

**BENEATHA Be on my side for once! You saw what he**

**just did, Mama! You saw him down on his knees.**

**Wasn't it you who taught me to despise any man who**

**would do that? Do what he's going to do?**

**MAMA Yes, I taught you that. Me and your daddy. But**

**I thought I taught you something else too ... I thought**

**I taught you to love him.**

**BENEATHA Love him? There is nothing left to love.**

**MAMA There is always something left to love. And if you**

**ain't learned that, you ain't learned nothing. (Looking**

**at her) Have you cried for that boy today? I don't**

**mean for yourself and for the family 'cause we lost**

**the money. I mean for him: what he been through and**

**what it done to him. Child, when do you think is the**

**time to love somebody the most? When they done good**

**and made things easy for everybody? Well then, you**

**ain't through learning because that ain't the time at**

**all. It's when he's at his lowest and can't believe in his-**

**self 'cause the world done whipped him so! When you**

**starts measuring somebody, measure him right, child,**

**measure him right. Make sure you done taken into ac-**

**count what hills and valleys he come through before**

**he got to wherever he is.**

**SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – MR. LINDNER, BENEATHA, WALTER, RUTH, NOTE: This is mainly the audition scene for MR. LINDNER (Caucasian)**

***Mr. Lindner, a mild-mannered bigot, from “the welcoming committee” of Clybourne Park, an all-white neighborhood that Walter Lee’s family plans to move to, comes to their apartment in the ghetto and tries to pay them off to not move there. He acts as if he’s doing them a favor and gets super flustered when he can’t seem to convince.***

***NOTE: The ACTOR who played this on stage and in film, John Fiedler, was the voice for Winnie the Pooh, and was Mr. Peterson on the Bob Newhart show in 1972.***

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**MR. LINDNER casts a curious quick glance at all of them)**

**BENEATHA Uh, come in please.**

**LINDNER {Coming in) Thank you.**

**BENEATHA My mother isn't here just now. Is it business?**

**LINDNER Yes . . . well, of a sort.**

**WALTER (Freely, the Man of the House) Have a seat.**

**I'm Mrs. Younger's son. I look after most of her busi-**

**ness matters.**

**(RUTH and BENEATHA exchange amused glances)**

**MAN (Regarding WALTER, and sitting) Well My name**

**is Karl Lindner . . .**

**WALTER (Stretching out his hand) Walter Younger. This**

**is my wife (RUTH nods politely) and my sister.**

**LINDNER How do you do.**

**WALTER (Amiably, as he sits himself easily on a chair,**

**leaning forward on his knees with interest and looking**

**expectantly into the newcomer's face) What can we do for you Mr.Lindner?**

**LINDNER (Some minor shuffling of the hat and briefcase**

**on his knees) Well I am a representative of the Cly-**

**bourne Park Improvement Association.**

**WALTER (Pointing) Why don't you sit your things on**

**the floor?**

**LINDNER Oh yes. Thank you. (He slides the briefcase**

**and hat under the chair) And as I was saying I am**

**from the Clybourne Park Improvement Association and**

**we have had it brought to our attention at the last meet-**

**ing that you people or at least your mother has**

**bought a piece of residential property at (He digs for**

**the slip of paper again) four o six Clybourne Street . . .**

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**WALTER That's right. Care for something to drink? Ruth,**

**get Mr. Lindner a beer.**

**LINDNER (Upset for some reason) Oh no, really. I**

**mean thank you very much, but no thank you.**

**RUTH (Innocently) Some coffee?**

**LINDNER Thank you, nothing at all.**

**(BENEATHA is watching the man carefully)**

**LINDNER Well, I don't know how much you folks know**

**about our organization. (He is a gentle man; thoughtful**

**and somewhat labored in his manner) It is one of these**

**community organizations set up to look after oh, you**

**know, things like block upkeep and special projects and**

**we also have what we call our New Neighbors Orien-**

**tation Committee . . .**

**BENEATHA (Drily) Yes and what do they do?**

**LINDNER (Turning a little to her and then returning the**

**main force to WALTER) Well it's what you might**

**call a sort of welcoming committee, I guess. I mean**

**they, we I'm the chairman of the committee go**

**around and see the new people who move into the**

**neighborhood and sort of give them the lowdown on**

**the way we do things out in Clybourne Park.**

**BENEATHA (With appreciation of the two meanings, which**

**escape RUTH and WALTER) Un-huh.**

**LINDNER And we also have the category of what the**

**association calls (He looks elsewhere) uh special**

**community problems . . .**

**BENEATHA Yes and what are some of those?**

**WALTER Girl, let the man talk.**

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**LINDNER (With understated relief) Thank you. I would**

**sort of like to explain this thing in my own way. I**

**mean I want to explain to you in a certain way.**

**WALTER Go ahead.**

**LINDNER Yes. Well. I'm going to try to get right to the**

**point. I'm sure we'll all appreciate that in the long run.**

**BENEATHA Yes.**

**WALTER Be still now!**

**LINDNER Well**

**RUTH (Still innocently) Would you like another chair**

**you don't look comfortable.**

**LINDNER (More frustrated than annoyed) No, thank**

**you very much. Please. Well to get right to the point**

**I (A great breath, and he is off at last) I am sure**

**you people must be aware of some of the incidents**

**which have happened in various parts of the city when**

**colored people have moved into certain areas (BE-**

**NEATHA exhales heavily and starts tossing a piece of**

**fruit up and down in the air) Well because we have**

**what I think is going to be a unique type of organiza-**

**tion in American community life not only do we**

**deplore that kind of thing but we are trying to do**

**something about it. (BENEATHA stops tossing and turns**

**with a new and quizzical interest to the man) We feel**

**(gaining confidence in his mission because of the in-**

**terest in the faces of the people he is talking to) we**

**feel that most of the trouble in this world, when you**

**come right down to it (He hits his knee for emphasis)**

**most of the trouble exists because people just don't**

**sit down and talk to each other.**

**RUTH (Nodding as she might in church, pleased with the**

**remark) You can say that again, mister.**

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**LINDNER (More encouraged by such affirmation) That**

**we don't try hard enough in this world to understand**

**the other fellow's problem. The other guy's point of**

**view.**

**RUTH Now that's right.**

**(BENEATHA and WALTER merely watch and listen**

**with genuine interest)**

**LINDNER Yes that's the way we feel out in Clybourne**

**Park. And that's why I was elected to come here this**

**afternoon and talk to you people. Friendly like, you**

**know, the way people should talk to each other and see**

**if we couldn't find some way to work this thing out. As**

**I say, the whole business is a matter of caring about the other fellow. Anybody can see that you are a nice family of folks, hard-working and honest I'm sure.**

**Today everybody knows what it means**

**to be on the outside of something. And of course, there**

**is always somebody who is out to take advantage of**

**people who don't always understand.**

**WALTER What do you mean?**

**LINDNER Well you see our community is made up of**

**people who've worked hard as the dickens for years**

**to build up that little community. They're not rich and**

**fancy people; just hard-working, honest people who**

**don't really have much but those little homes and a**

**dream of the kind of community they want to raise**

**their children in. Now, I don't say we are perfect and**

**there is a lot wrong in some of the things they want.**

**But you've got to admit that a man, right or wrong, has**

**the right to want to have the neighborhood he lives in**

**a certain kind of way. And at the moment the over-**

**whelming majority of our people out there feel that**

**people get along better, take more of a common interest**

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**in the life of the community, when they share a com-**

**mon background. I want you to believe me when I**

**tell you that race prejudice simply doesn't enter into it.**

**It is a matter of the people of Clybourne Park believing,**

**rightly or wrongly, as I say, that for the happiness of**

**all concerned that our Negro families are happier when**

**they live in their own communities.**

**BENEATHA (With a grand and bitter gesture) This,**

**friends, is the Welcoming Committee!**

**WALTER (Dumjounded, looking at LINDNER) Is this**

**what you came marching all the way over here to tell**

**us?**

**LINDNER Well, now we've been having a fine conversa-**

**tion. I hope you'll hear me all the way through.**

**WALTER (Tightly) Go ahead, man.**

**LINDNER You see in the face of all the things I have**

**said, we are prepared to make your family a very gen-**

**erous offer . . .**

**BENEATHA Thirty pieces and not a coin less!**

**WALTER Yeah?**

**LINDNER (Putting on his glasses and drawing a form out**

**of the briefcase) Our association is prepared, through**

**the collective effort of our people, to buy the house**

**from you at a financial gain to your family.**

**RUTH Lord have mercy, ain't this the living gall!**

**LINDNER Well, I want to give you the exact terms of the**

**financial arrangement**

**WALTER We don't want to hear no exact terms of no**

**arrangements. I want to know if you got any more to**

**tell us 'bout getting together?**

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**LINDNER (Taking off his glasses) Well I don't suppose**

**that you feel . . .**

**WALTER Never mind how I feel you got any more to**

**say 'bout how people ought to sit down and talk to each**

**other? . . . Get out of my house, man.**

**(He turns his back and walks to the door)**

**LINDNER (Looking around at the hostile faces and reach-**

**ing and assembling his hat and briefcase) Well I**

**don't understand why you people are reacting this way.**

**What do you think you are going to gain by moving**

**into a neighborhood where you just aren't wanted and**

**where some elements well people can get awful**

**worked up when they feel that their whole way of life**

**and everything they've ever worked for is threatened.**

**WALTER Get out.**

**LINDNER (At the door, holding a small card) Well I'm**

**sorry it went like this.**

**WALTER Get out.**

**LINDNER (Almost sadly regarding WALTER) You just**

**can't force people to change their hearts, son.**

**(He turns and put his card on a table and exits.**

**WALTER pushes the door to with stinging hatred,**

**and stands looking at it.)**

**LINDNER SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – TRAVIS, RUTH, - NOTE: This is for TRAVIS to audition with BUT in the middle of this there is a paragraph in RED I want to be for one of RUTH’S AUDITION PIECES. Ruth should be familiar with the whole scene as well.**

**(TRAVIS appears in the hall doorway, almost fully**

**dressed and quite wide awake now, his towels and**

**pajamas across his shoulders. He opens the door**

**and signals for his father to make the bathroom**

**in a hurry)**

**TRAVIS (Watching the bathroom) Daddy, come on!**

**(WALTER gets his bathroom utensils and flies out)**

**TRAVIS Mama, this is Friday. (Gleefully) Check coming**

**tomorrow, huh?**

**RUTH You get your mind off money and eat your**

**breakfast.**

**TRAVIS (Eating) This is the morning we supposed to**

**bring the fifty cents to school.**

**RUTH Well, I ain't got no fifty cents this morning.**

**TRAVIS Teacher say we have to.**

**RUTH I don't care what teacher say. I ain't got it. Eat**

**your breakfast, Travis.**

**TRAVIS I am eating.**

**RUTH Hush up now and just eat!**

**(The boy gives her an exasperated look for her**

**lack of understanding, and eats grudgingly)**

**TRAVIS You think Grandmama would have it?**

**RUTH No! And I want you to stop asking your grand-**

**mother for money, you hear me?**

**TRAVIS (Outraged) Gaaaleee! I don't ask her, she just**

**gimme it sometimes!**

**RUTH Travis Willard Younger I got too much on me**

**this morning to be...**

**TRAVIS Maybe Daddy**

**RUTH Travis!**

**(The boy hushes abruptly. They are both quiet and**

**tense for several seconds)**

**TRAVIS (Presently) Could I maybe go carry some gro-**

**ceries in front of the supermarket for a little while**

**after school then?**

**RUTH Just hush, I said. (Travis jabs his spoon into his**

**cereal bowl viciously, and rests his head in anger upon**

**his fists) If you through eating, you can get over there**

**and make up your bed.**

**(The boy obeys stiffly and crosses the room, al-**

**most mechanically, to the bed and more or less**

**folds the bedding into a heap, then angrily gets his**

**books and cap)**

**TRAVIS (Sulking and standing apart from her unnaturally)**

**I'm gone.**

**RUTH (Looking up from the stove to inspect him auto-**

**matically) Come here. (He crosses to her and she**

**to the bathroom)**

**RUTH Sit down and have your breakfast, Travis studies his head) If you don't take this comb and fixthis here head, you better!**

**(TRAVIS puts down his books**

**with a great sigh of oppression, and crosses to the**

**mirror. His mother mutters under her breath about his**

**"slubbornness") '**

**RUTH - Bout to march out of here with that**

**head looking just like chickens slept in it! I just don't**

**know where you get your slubborn ways . . , And get**

**your jacket, too. Looks chilly out this morning.**

**TRAVIS (With conspicuously brushed hair and jacket) Tm**

**gone.**

**RUTH Get carfare and milk money (Waving one finger)**

**and not a single penny for no caps, you hear me?**

**TRAVIS (With sullen politeness) Yes'm.**

**(He turns in outrage to leave. His mother -watches**

**after him as in his frustration he approaches the**

**door almost comically. When she speaks to him,**

**her voice has become a very gentle tease)**

**RUTH (Mocking; as she thinks he would say it) Oh,**

**Mama makes me so mad sometimes, I don't know**

**what to do! (She waits and continues to his back as he**

**stands stock-still in front of the door) I wouldn't kiss**

**that woman good-bye for nothing in this world this**

**morning! (The boy finally turns around and rolls his**

**eyes at her, knowing the mood has changed and he is**

**vindicated; he does not, however, move toward her yet)**

**Not for nothing in this world! (She finally laughs aloud**

**at him and holds out her arms to him and we see that**

**it is a way between them, very old and practiced. He**

**crosses to her and allows her to embrace him warmly**

**but keeps his face fixed with masculine rigidity. She**

**holds him back from her presently and looks at him**

**and runs her fingers over the features of his face. With**

**utter gentleness ) Now whose little old angry man**

**are you?**

**TRAVIS (The masculinity and gruff ness start to jade at**

**last) Aw gaalee Mama ...**

**RUTH (Mimicking) Aw gaaaaalleeeee, Mama! (She**

**pushes him, with rough playfulness and finality, toward**

**the door) Get on out of here or you going to be late.**

**TRAVIS (In the face of love, new aggressiveness) Mama,**

**could I please go carry groceries?**

**TRAVIS SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – RUTH & WALTER LEE - NOTE: This is both RUTH and WALTER LEE’S AUDITION SCENE.**

***RUTH is about thirty. We can see that she was a pretty***

***girl, even exceptionally so, but now it is apparent that***

***life has been little that she expected, and disappointment***

***has already begun to hang in her face. In a few years, be-***

***fore thirty-five even, she will be known among her people***

***as a "settled woman"She crosses to her son and gives him a good, final,***

***rousing shake.***

**RUTH Come on now, boy, it's seven thirty! (Her son sits**

**up at last, in a stupor of sleepiness) I say hurry up,**

**Travis! You ain't the only person in the world got to**

**use a bathroom! (The child, a sturdy, handsome little**

**boy of ten or eleven, drags himself out of the bed and**

**almost blindly takes his towels and "today's clothes"**

**from drawers and a closet and goes out to the bath-**

**room, which is in an outside hall and which is shared**

**by another family or families on the same floor. RUTH**

**crosses to the bedroom door at right and opens it and calls in to her husband) Walter Lee! . . . It's after seven thirty! Lemme see you do some waking up in there**

**now! (She waits) You better get up from there, man!**

**It's after seven thirty I tell you. (She waits again) All**

**right, you just go ahead and lay there and next thing**

**you know Travis be finished and Mr. Johnson'll be in**

**there and yo.u'll be fussing and cussing round here like**

**a madman! And be late too! (She waits, at the end of**

**patience) Walter Lee it's time for you to GET UP!**

***(She waits another second and then starts to go***

***into the bedroom, but is apparently satisfied that***

***her husband has begun to get up. She stops, pulls***

***the door to, and returns to the kitchen area. She***

***wipes her face with a moist cloth and runs her***

***fingers through her sleep-disheveled hair in a vain***

***effort and ties an apron around her housecoat. The***

***bedroom door at right opens and her husband***

***stands in the doorway in his pajamas, which are***

***rumpled and mismated. He is a lean, intense young***

***man in his middle thirties, inclined to quick nervous***

***movements and erratic speech habits and always***

***in his voice there is a quality of indictment)***

**WALTER Is he out yet?**

**RUTH What you mean out? He ain't hardly got in there**

**good yet.**

**WALTER (Wandering in, still more oriented to sleep than**

**to a new day) Well, what was you doing all that**

**yelling for if I can't even get in there yet? (Stopping and**

**thinking) Check coming today?**

**RUTH They said Saturday and this is just Friday and I**

**hopes to God you ain't going to get up here first thing**

**this morning and start talking to me 'bout no money**

**'cause I 'bout don't want to hear it.**

**WALTER Something the matter with you this morning?**

**RUTH No I'm just sleepy as the devil. What kind of**

**eggs you want?**

**WALTER Not scrambled. (RUTH starts to scramble eggs)**

**Paper come? (RUTH points impatiently to the rolled up**

**Tribune on the table, and he gets it and spreads it out**

**and vaguely reads the front page) Set off another bomb**

**yesterday.**

**RUTH (Maximum indifference) Did they?**

**WALTER (Looking up) What's the matter with you?**

**RUTH Ain't nothing the matter with me. And don't keep**

**asking me that this morning.**

**WALTER Ain't nobody bothering you. (Reading the news**

**of the day absently again) Say Colonel McCormick**

**is sick.**

**RUTH (Affecting tea-party interest) Is he now? Poor**

**thing.**

**WALTER (Sighing and looking at his watch) Oh, me.**

**(He waits) Now what is that boy doing in that bathroom**

**all this time? He just going to have to start getting up**

**earlier. I can't be being late to work on account of**

**him fooling around in there.**

**RUTH (Turning on him) Oh, no he ain't going to be get-**

**ting up no earlier no such thing! It ain't his fault that**

**he can't get to bed no earlier nights 'cause he got a**

**bunch of crazy good-for-nothing clowns sitting up run-**

**ning their mouths in what is supposed to be his bed-**

**room after ten o'clock at night . . .**

**WALTER That's what you mad about, ain't it? The things**

**I want to talk about with my friends just couldn't be**

**important in your mind, could they?**

***(He rises and finds a cigarette in her handbag on***

***the table and crosses to the little window and looks***

***out, smoking and deeply enjoying this first one)***

**RUTH (Almost matter of factly, a complaint too automatic**

**to deserve emphasis) Why you always got to smoke**

**before you eat in the morning?**

**WALTER (At the window) Just look at 'em down there**

**. . . Running and racing to work . . . (He turns and**

**faces his wife and watches her a moment at the stove,**

**and then, suddenly) You look young this morning, baby.**

**RUTH (Indifferently) Yeah?**

**WALTER Just for a second stirring them eggs. Just for**

**a second it was you looked real young again. (He**

**reaches for her; she crosses away. Then, drily) It's gone**

**now you look like yourself again!**

**RUTH Man, if you don't shut up and leave me alone.**

**WALTER (Looking out to the street again) First thing**

**a man ought to learn in life is not to make love to no**

**colored woman first thing in the morning. You all some**

**eeeevil people at eight o'clock in the morning**

**RUTH AND WALTER LEE SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – RUTH & WALTER LEE - NOTE: SECOND SCENE - This is both RUTH and WALTER LEE’S AUDITION SCENE.**

**NOTE: Walter and Ruth are both still frustrated and at each other... but as the scene progresses, they start to kiss passionately finding some love for each other. Unfortunately. Mama inadvertently walks-in and breaks up the moment.**

**NOTE: You will see a character of George. I think he’s cut from the musical however he a is well-to-do African American man and Walter Lee feels inferior to him because George has money and intellect. GEORGE calls him PROMETHEUS to subtly insult Walter, but mainly to point out Walter’s lack of learning. Walter thinks George has made of up the name and this infuriates him. Prometheus is the GREEK TITAN who defied the gods to bring fire (knowledge) to humanity, but instead is punished for it. As this portion of the scene starts George and Beneatha have left to go on their date...**

**WALTER (To RUTH) Who is Prometheus?**

**RUTH I don't know. Don't worry about it.**

**WALTER (In fury, pointing after GEORGE) See there**

**they get to a point where they can't insult you man to**

**man they got to go talk about something ain't nobody**

**never heard of!**

**RUTH How do you know it was an insult? (To humor**

**him) Maybe Prometheus is a nice fellow.**

**WALTER Prometheus! I bet there ain't even no such**

**thing! I bet that simple-minded clown.**

**RUTH Walter**

**(She stops what she i"y doing and looks at him)**

**WALTER (Yelling) Don't start!**

**RUTH Start what?**

**WALTER Your nagging! Where was I? Who was I with?**

**How much money did I spend?**

**RUTH (Plaintively) Walter Lee why don't we just try**

**to talk about it ...**

**WALTER (Not listening) I been out talking with people**

**who understand me. People who care about the things**

**I got on my mind.**

**RUTH (Wearily) I guess that means people like Willy**

**Harris.**

**WALTER Yes, people like Willy Harris.**

**RUTH (With a sudden flash of impatience) Why don't**

**you all just hurry up and go into the banking business**

**and stop talking about it!**

**WALTER Why? You want to know why? 'Cause we all**

**tied up in a race of people that don't know how to do**

**nothing but moan, pray and have babies!**

**(The line is too bitter even for him and he looks**

**at her and sits down)**

**RUTH Oh, Walter . . . (Softly) Honey, why can't you**

**stop fighting me?**

**WALTER (Without thinking) Who's fighting you? Who**

**even cares about you?**

**(This line begins the retardation of his mood)**

**RUTH Well (She waits a long time, and then with res-**

**ignation starts to put away her things) I guess I might**

**as well go on to bed . . . (More or less to herself) I**

**don't know where we lost it ... but we have . . .**

**(Then, to him) I I'm sorry about this new baby,**

**Walter. I guess maybe I better go on and do what I**

**started ... I guess I just didn't realize how bad things**

**was with us ... I guess I just didn't really realize**

**(She starts out to the bedroom and stops) You want**

**some hot milk?**

**WALTER Hot milk?**

**RUTH Yes, hot milk\***

**WALTER Why hot milk?**

**RUTH 'Cause after all that liquor you come home with**

**you ought to have something hot in your stomach.**

**WALTER I don't want no milk.**

**RUTH You want some coffee then?**

**WALTER No, I don't want no coffee. I don't want noth-**

**ing hot to drink. (Almost plaintively) Why you always**

**trying to give me something to eat?**

**RUTH (Standing and looking at him helplessly) What**

**else can I give you, Walter Lee Younger?**

***(She stands and looks at him and presently turns***

***to go out again. He lifts his head and watches her***

***going away from him in a new mood which began***

***to emerge when he asked her "Who cares about***

***your)***

**WALTER It's been rough, ain't it, baby? (She hears and**

**stops but does not turn around and he continues to her**

**back) I guess between two people there ain't never as**

**much understood as folks generally thinks there is. I**

**mean like between me and you (She turns to face**

**him) How we gets to the place where we scared to talk**

**softness to each other. (He waits, thinking hard him-**

**self) Why you think it got to be like that? (He is**

**thoughtful, almost as a child would be) Ruth, what**

**is it gets into people ought to be close?**

**RUTH I don't know, honey. I think about it a lot.**

**WALTER On account of you and me, you mean? The**

**way things are with us. The way something done come down between us.**

**RUTH There ain't so much between us, Walter . . . Not**

**when you come to me and try to talk to me. Try to**

**be with me ... a little even.**

**WALTER (Total honesty) Sometimes . . . sometimes . . .**

**I don't even know how to try.**

**RUTH Walter**

**WALTER Yes?**

**RUTH (Coming to him, gently and with misgiving, but**

**coming to him) Honey . . . lif e don't have to be like**

**this. I mean sometimes people can do things so that**

**things are better . . . You remember how we used to**

**talk when Travis was born . . . about the way we were**

**going to live . . . the kind of house . . .**

***(She is strok-ing his head) Well, it's all starting to slip away from us ...***

***(He turns her to him and they look at each other***

***and kiss, tenderly and hungrily. The door opens***

***and MAMA enters WALTER breaks away and***

***jumps up. A beat)***

**WALTER Mama, where have you been?**

**END OF SECOND RUTH WALTER LEE SCENE**

**A RAISIN IN THE SUN – CHARACTERS – MRS. JOHNSON & MAMA - NOTE: MRS. JOHNSON AUDITION SCENE**

**NOTE: This is a woman who decided long ago to be**

**enthusiastic about EVERYTHING in life and she is**

**inclined to wave her wrist vigorously at the height of her**

**exclamatory comments. She is a bit of a know-it-all – busybody.**

**JOHNSON Ain't it something how bad these here white**

**folks is getting here in Chicago! Lord, getting so you**

**think you right down in Mississippi! (With a tremendous**

**and rather insincere sense of melodrama) 'Course I**

**thinks it's wonderful how our folks keeps on pushing**

**out. You hear some of these Negroes round here talking**

**'bout how they don't go where they ain't wanted and all**

**that but not me, honey! (This is a lie) Wilhemenia**

**Othella Johnson goes anywhere, any time she feels like**

**it! (With head movement for emphasis) Yes I do! Why**

**if we left it up to these here crackers, the poor niggers**

**wouldn't have nothing (She clasps her hand over her**

**mouth) Oh, I always forgets you don't 'low that word**

**in your house.**

**MAMA (Quietly, looking at her) No I don't 'low it.**

**JOHNSON (Vigorously again) Me neither! I was just**

**telling Isaiah yesterday when he come using it in front of**

**me I said, "Isaiah, it's just like Mis' Younger says all**

**the time "**

**MAMA Don't you want some more pie?**

**JOHNSON No no thank you; this was lovely. I got to**

**get on over home and have my midnight coffee. I hear**

**some people say it don't let them sleep but I finds I can't**

**close my eyes right lessen I done had that laaaast cup of**

**coffee . . . (She waits. A beat. Undaunted) My Good-**

**night coffee, I calls it.**

**MAMA (With much eye-rolling and communication be-**

**tween herself and RUTH) Ruth, why don't you give**

**Mis' Johnson some coffee.**

**(RUTH gives MAMA an unpleasant look for her**

**kindness)**

**JOHNSON (Accepting the coffee) Where's Brother to-**

**night?**

**MAMA He's lying down.**

**JOHNSON MMmmmmm, he sure gets his beauty rest,**

**don't he? Good-looking man. Sure is a good-looking**

**man! (Reaching out to pat RUTH'S stomach again) I**

**guess that's how come we keep on having babies around**

**here. (She winks at MAMA) One thing 'bout Brother,**

**he always know how to have a good time. And soooooo**

**ambitious! I bet it was his idea y'all moving out to Clybourne Park. Lord I bet this time next month y'all’s names will have been in the papers plenty...**

***(Holding up her hands to mark off each word of the***

***headline she can see in front of her)***

**"NEGROES IN-**

**VADE CLYBOURNE PARK BOMBED!"**

**MRS. JOHNSON AUDITION SCENE END**

**A RAISIN IN THE SUN – CHARACTERS – BENEATHA & RUTH - NOTE: This one of BENEATHA’S AUDITION PIECES.**

**NOTE: I suggest highly anyone auditioning for BENEATHA watch this small part of this scene in the DANNY GLOVER version of *A RAISIN IN THE SUN* from the link I shared or find it on YouTube before you audition. It will help.**

***ACT II***

***SCENE ONE***

***Time: Later the same day.***

***At rise: RUTH is ironing again. She has the radio going.***

***Presently BENEATHA'S bedroom door opens and RUTH'S***

***mouth falls and she puts down the iron in fascination.***

**RUTH What have we got on tonight!**

**BENEATHA (Emerging grandly from the doorway so that**

**we can see her thoroughly robed in the costume Asagai**

**brought) You are looking at what a well-dressed Ni-**

**gerian woman wears**

***(She parades for RUTH, her hair***

***completely hidden by the headdress; she is coquettish-***

***ly fanning herself with an ornate oriental fan, mistak-***

***enly more like Butterfly than any Nigerian that ever***

***was)***

**BENEATHA - Isn't it beautiful?**

***(She promenades to the radio***

***and, with an arrogant flourish, turns off the good loud***

***blues that is playing)***

**BENEATHA - Enough of this assimilationist**

**junk!**

***(RUTH follows her with her eyes as she goes to***

***the phonograph and puts on a record and turns and***

***waits ceremoniously for the music to come up. Then,***

***with a shout)***

**OCOMOGOSIAY!**

***(RUTH jumps. The music comes up, a lovely Ni-******gerian melody. BENEATHA listens, enraptured, hereyes jar away "back to the past." She begins to***

***dance. RUTH is dumfounded)***

**RUTH What kind of dance is that?**

**BENEATHA A folkdance.**

**RUTH (Pearl Bailey) What kind of folks do that, honey?**

**BENEATHA It's from Nigeria. It's a dance of welcome.**

**RUTH Who you welcoming?**

**BENEATHA The men back to the village.**

**RUTH Where they been?**

**BENEATHA How should I know out hunting or some-**

**thing. Anyway, they are coming back now . . .**

**RUTH Well, that's good.**

**BENEATHA *(With the record)***

**Alundi, alundi**

**Alundialunya**

**Jop pu a jeepua**

**Ang gu soooooooooo**

**END OF BENEATHA SCENE**