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Samuel French Acting Edition

August Wilson's Fences



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Fences opened on April 30, 1985, at the Yale Repertory Theatre in New Haven, Connecticut, with the following cast:

TROY MAXSON.....	<i>James Earl Jones</i>
JIM BONO.....	<i>Ray Aranha</i>
ROSE.....	<i>Mary Alice</i>
LYONS.....	<i>Charles Brown</i>
GABRIEL.....	<i>Russell Costen</i>
CORY.....	<i>Courtney B. Vance</i>
RAYNELL.....	<i>Cristal Coleman and</i> <i>LaJara Henderson at</i> <i>alternate performances</i>

Director: *Lloyd Richards*
Set Design: *James D. Sandefur*
Costume Design: *Candice Donnelly*
Light Design: *Danianne Mizzy*
Music Director: *Dwight Andrews*
Production Stage Manager: *Joel Grynheim*
Stage Manager: *Terrence J. Witter*
Casting: *Meg Simon/Fran Kumin*

Fences was initially presented as a staged reading at the Eugene O'Neill Theater Center's 1983 National Playwrights Conference.

Fences opened on March 26, 1987, at the 46th Street Theatre, with the following cast:

TROY MAXSON.....*James Earl Jones*
JIM BONO.....*Ray Aranha*
ROSE.....*Mary Alice*
LYONS.....*Charles Brown*
GABRIEL.....*Frankie R. Faison*
CORY.....*Courtney B. Vance*
RAYNELL.....*Karima Miller*

Producer: *Carole Shorenstein Hays in association with The Yale Repertory Theatre*

Director: *Lloyd Richards*

Set Design: *James D. Sandefur*

Costume Design: *Candice Donnelly*

Light Design: *Danianne Mizzy*

Music Director: *Dwight Andrews*

Production Stage Manager: *Martin Gold*

General Manager: *Robert Kamlot*

Stage Manager: *Terrence J. Witter*

Casting: *Meg Simon/Fran Kumin*

CHARACTERS

TROY MAXSON

JIM BONO, *Troy's friend*

ROSE, *Troy's wife*

LYONS, *Troy's oldest son by previous marriage*

GABRIEL, *Troy's brother*

CORY, *Troy and Rose's son*

RAYNELL, *Troy's daughter*

ACT I

Scene 1

The setting is the yard which fronts the only entrance to the Maxson household, an ancient two-story brick house set back off a small alley in a big-city neighborhood. The entrance to the house is gained by two or three steps leading to a wooden porch badly in need of paint.

A relatively recent addition to the house and running its full width, the porch lacks congruence. It is a sturdy porch with a flat roof. One or two chairs of dubious value sit at one end where the kitchen window opens onto the porch. An old-fashioned icebox stands silent guard at the opposite end.

The yard is a small dirt yard, partially fenced, except for the last scene, with a wooden sawhorse, a pile of lumber, and other fence-building equipment set off to the side. Opposite is a tree from which hangs a ball made of rags. A baseball bat leans against the tree. Two oil drums serve as garbage receptacles and sit near the house at right to complete the setting.

It is 1957. TROY and BONO enter the yard, engaged in conversation. TROY is fifty-three years old, a large man with thick, heavy hands; it is this largeness that he strives to fill out and make an accommodation with. Together with his blackness, his largeness informs his sensibilities and the choices he has made in his life. Of the two men, BONO is obviously the follower. His commitment to their friendship of thirty-odd years is

rooted in his admiration of TROY'S honesty, capacity for hard work, and his strength, which BONO seeks to emulate.

It is Friday night, payday, and the one night of the week the two men engage in a ritual of talk and drink. TROY is usually the most talkative and at times he can be crude and almost vulgar, though he is capable of rising to profound heights of expression. The men carry lunch buckets and wear or carry burlap aprons and are dressed in clothes suitable to their jobs as garbage collectors.

BONO. Troy, you ought to stop that lying!

TROY. I ain't lying! The nigger had a watermelon this big. *(HE indicates with his hands.)* Talking about ... "What watermelon, Mr. Rand?" I liked to fell out! "What watermelon, Mr. Rand?" ... And it sitting there big as life.

BONO. What did Mr. Rand say?

TROY. Ain't said nothing. Figure if the nigger too dumb to know he carrying a watermelon, he wasn't gonna get much sense out of him. Trying to hide that great big old watermelon under his coat. Afraid to let the white man see him carry it home.

BONO. I'm like you ... I ain't got no time for them kind of people.

TROY. Now what he look like getting mad cause he see the man from the union talking to Mr. Rand?

BONO. He come to me talking about ... "Maxson gonna get us fired." I told him to get away from me with that. He walked away from me calling you a troublemaker. What Mr. Rand say?

TROY. Ain't said nothing. He told me to go down the Commissioner's office next Friday. They called me down there to see them.

BONO. Well, as long as you got your complaint filed, they can't fire you. That's what one of them white fellows tell me.

TROY. I ain't worried about them firing me. They gonna fire me cause I asked a question? That's all I did. I went to Mr. Rand and asked him, "Why? Why you got the white mens driving and the colored lifting?" Told him, "what's the matter, don't I count? You think only white fellows got sense enough to drive a truck. That ain't no paper job! Hell, anybody can drive a truck. How come you got all whites driving and the colored lifting?" He told me "take it to the union." Well, hell, that's what I done! Now they wanna come up with this pack of lies.

BONO. I told Brownie if the man come and ask him any questions ... just tell the truth! It ain't nothing but something they done trumped up on you cause you filed a complaint on them.

TROY. Brownie don't understand nothing. All I want them to do is change the job description. Give everybody a chance to drive the truck. Brownie can't see that. He ain't got that much sense.

BONO. How you figure he be making out with that gal be up at Taylors' all the time ... that Alberta gal?

TROY. Same as you and me. Getting just as much as we is. Which is to say nothing.

BONO. It is, huh? I figure you doing a little better than me ... and I ain't saying what I'm doing.

TROY. Aw, nigger, look here ... I know you. If you had got anywhere near that gal, twenty minutes later you be looking to tell somebody. And the first one you gonna tell ... that you gonna want to brag to ... is gonna be me.

BONO. I ain't saying that. I see where you be eyeing her.

TROY. I eye all the women. I don't miss nothing. Don't never let nobody tell you Troy Maxson don't eye the women.

BONO. You been doing more than eyeing her. You done bought her a drink or two,

TROY. Hell yeah, I bought her a drink! What that mean? I bought you one, too. What that mean cause I buy her a drink? I'm just being polite.

BONO. It's all right to buy her one drink. That's what you call being polite. But when you wanna be buying two or three ... that's what you call eyeing her.

TROY. Look here, as long as you known me ... you ever known me to chase after women?

BONO. Hell yeah! Long as I done known you. You forgetting I knew you when.

TROY. Naw, I'm talking about since I been married to Rose?

BONO. Oh, not since you been married to Rose. Now, that the truth, there, I can say that.

TROY. All right then! Case closed.

BONO. I see you be walking up around Alberta's house. You supposed to be at Taylors' and you be walking up around there.

TROY. What you watching where I'm walking for? I ain't watching after you.

BONO. I seen you walking around there more than once.

TROY. Hell, you liable to see me walking anywhere! That don't mean nothing cause you see me walking around there.

BONO. Where she come from anyway? She just kinda showed up one day.

TROY. Tallahassee. You can look at her and tell she one of them Florida gals. They got some big healthy women down there. Grow them right up out the ground.

Got a little bit of Indian in her. Most of them niggers down in Florida got some Indian in them.

BONO. I don't know about that Indian part. But she damn sure big and healthy. Woman wear some big stockings. Got them great big old legs and hips as wide as the Mississippi River.

TROY. Legs don't mean nothing. You don't do nothing but push them out of the way. But them hips cushion the ride!

BONO. Troy, you ain't got no sense.

TROY. It's the truth! Like you riding on Goodyears!

(ROSE enters from the house. She is ten years younger than TROY, her devotion to him stems from her recognition of the possibilities of her life without him: a succession of abusive men and their babies, a life of partying and running the streets, the Church, or aloneness with its attendant pain and frustration. She recognizes TROY'S spirit as a fine and illuminating one and she either ignores or forgives his faults, only some of which she recognizes. Though she doesn't drink, her presence is an integral part of the Friday night rituals. She alternates between the porch and the kitchen, where supper preparations are under way.)

ROSE. What you all out here getting into?

TROY. What you worried about what we getting into for? This is men talk, woman.

ROSE. What I care what you all talking about? Bono, you gonna stay for supper?

BONO. No, I thank you, Rose. But Lucille say she cooking up a pot of pig feet.

TROY. Pig feet! Hell, I'm going home with you! Might even stay the night if you got some pig feet. You got something in there to top them pig feet, Rose?

ROSE. I'm cooking up some chicken. I got some chicken and collard greens.

TROY. Well, go on back in the house and let me and Bono finish what we was talking about. This is men talk. I got some talk for you later. You know what kind of talk I mean. You go on and powder it up.

ROSE. Troy Maxson, don't you start that now!

TROY. (*Puts his arm around her.*) Aw, woman... come here. Look here, Bono ... when I met this woman ... I got out that place, say, "Hitch up my pony, saddle up my mare ... there's a woman out there for me somewhere. I looked here. Looked there. Saw Rose and latched on to her." I latched on to her and told her—I'm gonna tell you the truth—I told her, "Baby, I don't wanna marry, I just wanna be your man." Rose told me ... tell him what you told me, Rose.

ROSE. I told him if he wasn't the marrying kind, then move out the way so the marrying kind could find me.

TROY. That's what she told me. "Nigger, you in my way. You blocking the view! Move out the way so I can find me a husband." I thought it over two or three days. Come back—

ROSE. Ain't no two or three days nothing. You was back the same night.

TROY. Come back, told her ... "Okay, baby ... but I'm gonna buy me a banty rooster and put him out there in the backyard ... and when he see a stranger come, he'll flap his wings and crow..." Look here, Bono, I could watch the front door by myself ... it was that back door I was worried about.

ROSE. Troy, you ought not talk like that. Troy ain't doing nothing but telling a lie.

TROY. Only thing is ... when we first got married ... forget the rooster ... we ain't had no yard!

BONO. I hear you tell it. Me and Lucille was staying down there on Logan Street. Had two rooms with the outhouse in the back. I ain't mind the outhouse none. But when that goddamn wind blow through there in the winter ... that's what I'm talking about! To this day I wonder why in the hell I ever stayed down there for six long years. But see, I didn't know I could do no better. I thought only white folks had inside toilets and things.

ROSE. There's a lot of people don't know they can do no better than they doing now. That's just something you got to learn. A lot of folks still shop at Bella's.

TROY. Ain't nothing wrong with shopping at Bella's. She got fresh food.

ROSE. I ain't said nothing about if she got fresh food. I'm talking about what she charge. She charge ten cents more than the A&P.

TROY. The A&P ain't never done nothing for me. I spends my money where I'm treated right. I go down to Bella, say, "I need a loaf of bread, I'll pay you Friday." She give it to me. What sense that make when I got money to go and spend it somewhere else and ignore the person who done right by me? That ain't in the Bible.

ROSE. We ain't talking about what's in the Bible. What sense it make to shop there when she overcharge?

TROY. You shop where you want to. I'll do my shopping where the people been good to me.

ROSE. Well, I don't think it's right for her to overcharge. That's all I was saying.

BONO. Look here ... I got to get on. Lucille going be raising all kind of hell.

TROY. Where you going, nigger? We ain't finished this pint. Come here, finish this pint.

BONO. Well, hell, I am ... if you ever turn the bottle loose.

TROY. (*Hands him the bottle.*) The only thing I say about the A&P is I'm glad Cory got that job down there. Help him take care of his school clothes and things. Gabe done moved out and things getting tight around here. He got that job.... He can start to look out for himself.

ROSE. Cory done went and got recruited by a college football team.

TROY. I told that boy about that football stuff. The white man ain't gonna let him get nowhere with that football. I told him when he first come to me with it. Now you come telling me he done went and got more tied up in it. He ought to go and get recruited in how to fix cars or some thing where he can make a living.

ROSE. He ain't talking about making no living playing football. It's just something the boys in school do. They gonna send a recruiter by to talk to you. He'll tell you he ain't talking about making no living playing football. It's a honor to be recruited.

TROY. It ain't gonna get him nowhere. Bono'll tell you that.

BONO. If he be like you in the sports ... he's gonna be all right. Ain't but two men ever played baseball as good as you. That's Babe Ruth and Josh Gibson. Them's the only two men ever hit more home runs than you.

TROY. What it ever get me? Ain't got a pot to piss in or a window to throw it out of.

ROSE. Times have changed since you was playing baseball, Troy. That was before the war. Times have changed a lot since then.

TROY. How in hell they done changed?

ROSE. They got lots of colored boys playing ball now. Baseball and football.

BONO. You right about that, Rose. Times have changed, Troy. You just come along too early.

TROY. There ought not never have been no time called too early! Now you take that fellow ... what's that fellow they had playing right field for the Yankees back then? You know who I'm talking about, Bono. Used to play right field for the Yankees.

ROSE. Selkirk?

TROY. Selkirk! That's it! Man batting .269, understand? .269. What kind of sense that make? I was hitting .432 with thirty-seven home runs! Man batting .269 and playing right field for the Yankees! I saw Josh Gibson's daughter yesterday. She walking around with raggedy shoes on her feet. Now I bet you Selkirk's daughter ain't walking around with raggedy shoes on her feet! I bet you that!

ROSE. They got a lot of colored baseball players now. Jackie Robinson was the first. Folks had to wait for Jackie Robinson.

TROY. I done seen a hundred niggers play baseball better than Jackie Robinson. Hell, I know some teams Jackie Robinson couldn't even make! What you talking about Jackie Robinson. Jackie Robinson wasn't nobody. I'm talking about if you could play ball then they ought to have let you play. Don't care what color you were. Come telling me I come along too early. If you could play ... then they ought to have let you play. (*TROY takes a long drink from the bottle.*)

ROSE. You gonna drink yourself to death. You don't need to be drinking like that.

TROY. Death ain't nothing. I done seen him. Done wrassled with him. You can't tell me nothing about death. Death ain't nothing but a fastball on the outside corner. And you know what I'll do to that! Lookee here, Bono ... am I lying? You get one of them fastballs, about waist high, over the outside corner of the plate where you can get

the meat of the bat on it ... and good god! You can kiss it goodbye. Now, am I lying?

BONO. Naw, you telling the truth there. I seen you do it.

TROY. If I'm lying ... that 450 feet worth of lying! *(Pause.)* That's all death is to me. A fastball on the outside corner.

ROSE. I don't know why you want to get on talking about death.

TROY. Ain't nothing wrong with talking about death. That's part of life. Everybody gonna die. You gonna die, I'm gonna die. Bono's gonna die. Hell, we all gonna die.

ROSE. But you ain't got to talk about it. I don't like to talk about it.

TROY. You the one brought it up. Me and Bono was talking about baseball ... you tell me I'm gonna drink myself to death. Ain't that right, Bono? You know I don't drink this but one night out of the week. That's Friday night. I'm gonna drink just enough to where I can handle it. Then I cuts it loose. I leave it alone. So don't you worry about me drinking myself to death. Cause I ain't worried about Death. I done seen him. I done wrestled with him. Look here, Bono ... I looked up one day and Death was marching straight at me. Like Soldiers on Parade! The Army of Death was marching straight at me. The middle of July, 1941. It got real cold just like it be winter. It seem like Death himself reached out and touched me on the shoulder. He touch me just like I touch you. I got cold as ice and Death standing there grinning at me.

ROSE. Troy, why don't you hush that talk.

TROY. I say ... What you want, Mr. Death? You be wanting me? You done brought your army to be getting me? I looked him dead in the eye. I wasn't fearing nothing. I was ready to tangle. Just like I'm ready to tangle now.

The Bible say be ever vigilant. That's why I don't get but so drunk. I got to keep watch.

ROSE. Troy was right down there in Mercy Hospital. You remember he had pneumonia? Laying there with a fever talking plumb out of his head.

TROY. Death standing there staring at me ... carrying that sickle in his hand. Finally he say, "You want bound over for another year?" See, just like that.... "You want bound over for another year?" I told him, "Bound over hell! Let's settle this now!" It seem like he kinda fell back when I said that, and all the cold went out of me. I reached down and grabbed that sickle and threw it just as far as I could throw it ... and me and him commenced to wrestling. We wrestled for three days and three nights. I can't say where I found the strength from. Every time it seemed like he was gonna get the best of me, I'd reach way down deep inside myself and find the strength to do him one better.

ROSE. Every time Troy tell that story he find different ways to tell it. Different things to make up about it.

TROY. I ain't making up nothing. I'm telling you the facts of what happened. I wrestled with Death for three days and three nights and I'm standing here to tell you about it. *(Pause.)* All right. At the end of the third night we done weakened each other to where we can't hardly move. Death stood up, throwed on his robe ... had him a white robe with a hood on it. He throwed on that robe and went off to look for his sickle. Say, "I'll be back." Just like that. "I'll be back." I told him, say, "Yeah, but ... you gonna have to find me!" I wasn't no fool. I wasn't going looking for him. Death ain't nothing to play with. And I know he's gonna get me. I know I got to join his army ... his camp followers. But as long as I keep my strength and see him coming ... as long as I keep up my vigilance ... he's gonna have to fight to get me. I ain't going easy.

BONO. Well, look here, since you got to keep up your vigilance ... let me have the bottle.

TROY. Aw hell, I shouldn't have told you that part. I should have left out that part.

ROSE. Troy be talking that stuff and half the time don't even know what he be talking about.

TROY. Bono know me better than that.

BONO. That's right. I know you. I know you got some Uncle Remus in your blood. You got more stories than the devil got sinners.

TROY. Aw hell, I done seen him too! Done talked with the devil.

ROSE. Troy, don't nobody wanna be hearing all that stuff.

(LYONS enters the yard from the street. Thirty-four years old, TROY's son by a previous marriage, he sports a neatly trimmed goatee, sport coat, white shirt, tieless and buttoned at the collar. Though he fancies himself a musician, he is more caught up in the rituals and "idea" of being a musician than in the actual practice of the music. He has come to borrow money from TROY, and while he knows he will be successful, he is uncertain as to what extent his lifestyle will be held up to scrutiny and ridicule.)

LYONS. Hey, Pop.

TROY. What you come "Hey, Popping" me for?

LYONS. How you doing, Rose? *(HE kisses her.)* Mr. Bono. How you doing?

BONO. Hey, Lyons ... how you been?

TROY. He must have been doing all right. I ain't seen him around here last week.

ROSE. Troy, leave your boy alone. He come by to see you and you wanna start all that nonsense.

TROY. I ain't bothering Lyons. (*Offers him the bottle.*) Here ... get you a drink. We got an understanding. I know why he come by to see me and he know I know.

LYONS. Come on, Pop ... I just stopped by to say hi ... see how you was doing.

TROY. You ain't stopped by yesterday.

ROSE. You gonna stay for supper, Lyons? I got some chicken cooking in the oven.

LYONS. No, Rose ... thanks. I was just in the neighborhood and thought I'd stop by for a minute.

TROY. You was in the neighborhood all right, nigger. You telling the truth there. You was in the neighborhood cause it's my payday.

LYONS. Well, hell, since you mentioned it ... let me have ten dollars.

TROY. I'll be damned! I'll die and go to hell and play blackjack with the devil before I give you ten dollars.

BONO. That's what I wanna know about ... that devil you done seen.

LYONS. What ... Pop done seen the devil? You too much, Pops.

TROY. Yeah, I done seen him. Talked to him too!

ROSE. You ain't seen no devil. I done told you that man ain't had nothing to do with the devil. Anything you can't understand, you want to call it the devil.

TROY. Look here, Bono ... I went down to see Hertzberger about some furniture. Got three rooms for two ninety-eight. That what it say on the radio. "Three rooms ... two-ninety-eight." Even made up a little song about it. Go down there ... man tell me I can't get no credit. I'm working every day and can't get no credit. What to do? I got an empty house with some raggedy furniture in it. Cory ain't got no bed. He's sleeping on a pile of rags on the floor. Working every day and can't get no credit. Come back here—Rose'll tell you—madder than hell. Sit down ...

try to figure what I'm gonna do. Come a knock on the door. Ain't been living here but three days. Who know I'm here? Open the door ... devil standing there bigger than life. White fellow ... got on good clothes and everything. Standing there with a clipboard in his hand. I ain't had to say nothing. First words come out of his mouth was ... "I understand you need some furniture and can't get no credit." I liked to fell over. He say "I'll give you all the credit you want, but you got to pay the interest on it." I told him, "Give me three rooms worth and charge whatever you want." Next day a truck pulled up here and two men unloaded them three rooms. Man what drove the truck give me a book. Say send ten dollars, first of every month to the address in the book and everything will be all right. Say if I miss a payment the devil was coming back and it'll be hell to pay. That was fifteen years ago. To this day ... the first of the month I send my ten dollars, Rose'll tell you.

ROSE. Troy lying.

TROY. I ain't never seen that man since. Now you tell me who else that could have been but the devil? I ain't sold my soul or nothing like that, you understand. Naw, I wouldn't have truck with the devil about nothing like that. I got my furniture and pays my ten dollars the first of the month just like clockwork.

BONO. How long you say you been paying this ten dollars a month?

TROY. Fifteen years!

BONO. Hell, ain't you finished paying for it yet? How much the man done charged you.

TROY. Aw hell, I done paid for it. I done paid for it ten times over! The fact is I'm scared to stop paying it.

ROSE. Troy lying. We got that furniture from Mr. Glickman. He ain't paying no ten dollars a month to nobody.

TROY. Aw hell, woman. Bono know I ain't that big a fool.

LYONS. I was just getting ready to say ... I know where there's a bridge for sale.

TROY. Look here, I'll tell you this ... it don't matter to me if he was the devil. It don't matter if the devil give credit. Somebody has got to give it.

ROSE. It ought to matter. You going around talking about having truck with the devil ... God's the one you gonna have to answer to. He's the one gonna be at the Judgment.

LYONS. Yeah, well, look here, Pop ... Let me have that ten dollars. I'll give it back to you. Bonnie got a job working at the hospital.

TROY. What I tell you, Bono? The only time I see this nigger is when he wants something. That's the only time I see him.

LYONS. Come on, Pop, Mr. Bono don't want to hear all that. Let me have the ten dollars. I told you Bonnie working.

TROY. What that mean to me? "Bonnie working." I don't care if she working. Go ask her for the ten dollars if she working. Talking about "Bonnie working." Why ain't you working?

LYONS. Aw, Pop, you know I can't find no decent job. Where am I gonna get a job at? You know I can't get no job.

TROY. I told you I know some people down there. I can get you on the rubbish if you want to work. I told you that the last time you came by here asking me for something.

LYONS. Naw, Pop ... thanks. That ain't for me. I don't wanna be carrying nobody's rubbish. I don't wanna be punching nobody's time clock.

TROY. What's the matter, you too good to carry people's rubbish? Where you think that ten dollars you talking about come from? I'm just supposed to haul people's rubbish and give my money to you cause you too lazy to work. You too lazy to work and wanna know why you ain't got what I got.

ROSE. What hospital Bonnie working at? Mercy?

LYONS. She's down at Passavant working in the laundry.

TROY. I ain't got nothing as it is. I give you that ten dollars and I got to eat beans the rest of the week. Naw ... you ain't getting no ten dollars here.

LYONS. You ain't got to be eating no beans. I don't know why you wanna say that.

TROY. I ain't got no extra money. Gabe done moved over to Miss Pearl's paying her the rent and things done got tight around here. I can't afford to be giving you every payday.

LYONS. I ain't asked you to give me nothing. I asked you to loan me ten dollars. I know you got ten dollars.

TROY. Yeah, I got it. You know why I got it? Cause I don't throw my money away out there in the streets. You living the fast life ... wanna be a musician ... running around in them clubs and things ... then, you learn to take care of yourself. You ain't gonna find me going and asking nobody for nothing. I done spent too many years without.

LYONS. You and me is two different people, Pop.

TROY. I done learned my mistake and learned to do what's right by it. You still trying to get something for nothing. Life don't owe you nothing. You owe it to yourself. Ask Bono. He'll tell you I'm right.

LYONS. You got your way of dealing with the world ... I got mine. The only thing that matters to me is the music.

TROY. Yeah, I can see that! It don't matter how you gonna eat ... where your next dollar is coming from. You telling the truth there.

LYONS. I know I got to eat. But I got to live too. I need something that gonna help me to get out of the bed in the morning. Make me feel like I belong in the world. I don't bother nobody. I just stay with my music cause that's the only way I can find to live in the world. Otherwise there ain't no telling what I might do. Now I don't come criticizing you and how you live. I just come by to ask you for ten dollars. I don't wanna hear all that about how I live.

TROY. Boy, your mama did a hell of a job raising you.

LYONS. You can't change me, Pop. I'm thirty-four years old. If you wanted to change me, you should have been there when I was growing up. I come by to see you ... ask for ten dollars and you want to talk about how I was raised. You don't know nothing about how I was raised.

ROSE. Let the boy have ten dollars, Troy.

TROY. (*To LYONS.*) What the hell you looking at me for? I ain't got no ten dollars. You know what I do with my money. (*To ROSE.*) Give him ten dollars if you want him to have it.

ROSE. I will. Just as soon as you turn it loose.

TROY. (*Handing ROSE the money.*) There it is. Seventy-six dollars and forty-two cents. You see this, Bono? Now, I ain't gonna get but six of that back.

ROSE. You ought to stop telling that lie. Here, Lyons. (*SHE hands him the money.*)

LYONS. Thanks, Rose. Look ... I got to run ... I'll see you later.

TROY. Wait a minute. You gonna say, "thanks, Rose" and ain't gonna look to see where she got that ten dollars from? See how they do me, Bono?

LYONS. I know she got it from you, Pop. Thanks. I'll give it back to you.

TROY. There he go telling another lie. Time I see that ten dollars ... he'll be owing me thirty more.

LYONS. See you, Mr. Bono.

BONO. Take care, Lyons!

LYONS. Thanks, Pop. I'll see you again. (*LYONS exits the yard.*)

TROY. I don't know why he don't go and get him a decent job and take care of that woman he got.

BONO. He'll be all right, Troy. The boy is still young.

TROY. The *boy* is thirty-four years old.

ROSE. Let's not get off into all that.

BONO. Look here ... I got to be going. I got to be getting on. Lucille gonna be waiting.

TROY. (*Puts his arm around ROSE.*) See this woman, Bono? I love this woman. I love this woman so much it hurts. I love her so much ... I done run out of ways of loving her. So I got to go back to basics. Don't you come by my house Monday morning talking about time to go to work ... cause I'm still gonna be stroking!

ROSE. Troy! Stop it now!

BONO. I ain't paying him no mind, Rose. That ain't nothing but gin-talk. Go on, Troy. I'll see you Monday.

TROY. Don't you come by my house, nigger! I done told you what I'm gonna be doing. (*The LIGHTS go down to black.*)

Act I

Scene 2

The LIGHTS come up on ROSE hanging up clothes. SHE hums and sings softly to herself. It is the following morning.

ROSE. (*Sings.*)

Jesus, be a fence all around me every day
Jesus, I want you to protect me as I travel on my way.
Jesus, be a fence all around me every day.

(*TROY enters from the house.*)

ROSE

Jesus, I want you to protect me
As I travel on my way.

(*To TROY.*) Morning. You ready for breakfast? I can fix it soon as I finish hanging up these clothes?

TROY. I got the coffee on. That'll be all right. I'll just drink some of that this morning.

ROSE. That 651 hit yesterday. That's the second time this month. Miss Pearl hit for a dollar ... seem like those that need the least always get lucky. Poor folks can't get nothing.

TROY. Them numbers don't know nobody. I don't know why you fool with them. You and Lyons both.

ROSE. It's something to do.

TROY. You ain't doing nothing but throwing your money away.

ROSE. Troy, you know I don't play foolishly. I just play a nickel here and a nickel there.

TROY. That's two nickels you done thrown away.

ROSE. Now I hit sometimes ... that makes up for it. It always comes in handy when I do hit. I don't hear you complaining then.

TROY. I ain't complaining now. I just say it's foolish. Trying to guess out of six hundred ways which way the number gonna come. If I had all the money niggers, these

Negroes, throw away on numbers for one week—just one week—I'd be a rich man.

ROSE. Well, you wishing and calling it foolish ain't gonna stop folks from playing numbers. That's one thing for sure. Besides ... some good things come from playing numbers. Look where Pope done bought him that restaurant off of numbers.

TROY. I can't stand niggers like that. Man ain't had two dimes to rub together. He walking around with his shoes all run over bumming money for cigarettes. All right. Got lucky there and hit the numbers ...

ROSE. Troy, I know all about it.

TROY. Had good sense, I'll say that for him. He ain't throwed his money away. I seen niggers hit the numbers and go through two thousand dollars in four days. Man brought him that restaurant down there ... fixed it up real nice ... and then didn't want nobody to come in it! A Negro go in there and can't get no kind of service. I seen a white fellow come in there and order a bowl of stew. Pope picked all the meat out the pot for him. Man ain't had nothing but a bowl of meat! Negro come behind him and ain't got nothing but the potatoes and carrots. Talking about what numbers do for people, you picked a wrong example. Ain't done nothing but make a worser fool out of him than he was before.

ROSE. Troy, you ought to stop worrying about what happened at work yesterday.

TROY. I ain't worried. Just told me to be down there at the Commissioner's office on Friday. Everybody think they gonna fire me. I ain't worried about them firing me. You ain't got to worry about that. (*Pause.*) Where's Cory? Cory in the house? (*Calls.*) Cory?

ROSE. He gone out.

TROY. Out, huh? He gone out cause he know I want him to help me with this fence. I know how he is. That boy scared of work.

(GABRIEL enters. HE comes halfway down the alley and, hearing Troy's voice, stops.)

TROY. He ain't done a lick of work in his life.

ROSE. He had to go to football practice. Coach wanted them to get in a little extra practice before the season start.

TROY. I got his practice ... running out of here before he get his chores done.

ROSE. Troy, what is wrong with you this morning? Don't nothing set right with you. Go on back in there and go to bed ... get up on the other side.

TROY. Why something got to be wrong with me? I ain't said nothing wrong with me.

ROSE. You got something to say about everything. First it's the numbers ... then it's the way the man runs his restaurant ... then you done got on Cory. What's it gonna be next? Take a look up there and see if the weather suits you ... or is it gonna be how you gonna put up the fence with the clothes hanging in the yard?

TROY. You hit the nail on the head then.

ROSE. I know you like I know the back of my hand. Go on in there and get you some coffee ... see if that straighten you up. Cause you ain't right this morning.

(TROY starts into the house and sees GABRIEL. GABRIEL starts singing. TROY'S brother, he is seven years younger than TROY. Injured in World War II he has a metal plate in his head. HE carries an old trumpet tied around his waist and believes with every fiber of his being that he is the Archangel Gabriel. HE carries a chipped basket with an assortment of discarded fruits and

vegetables he has picked up in the strip district and which he attempts to sell.)

GABRIEL. (*Singing.*)

Yes, ma'am, I got plums
You ask me how I sell them
Oh ten cents a piece
Three for a quarter
Come and buy now
'Cause I'm here today
And tomorrow I'll be gone

(*GABRIEL enters.*) Hey, Rose!

ROSE. How you doing, Gabe?

GABRIEL. There's Troy ... Hey, Troy!

TROY. Hey, Gabe. (*Exit into kitchen.*)

ROSE. (*To GABRIEL.*) What you got there?

GABRIEL. You know what I got, Rose. I got fruits and vegetables.

ROSE. (*Looking in basket.*) Where's all these plums you talking about?

GABRIEL. I ain't got no plums today, Rose. I was just singing that. Have some tomorrow. Put me in a big order for plums. Have enough plums tomorrow for St. Peter and everybody.

(*TROY reenters from kitchen, crosses to steps.*)

GABRIEL. (*To ROSE.*) Troy's mad at me.

TROY. I ain't mad at you. What I got to be mad at you about? You ain't done nothing to me.

GABRIEL. I just moved over to Miss Pearl's to keep out from in your way. I ain't mean no harm by it.

TROY. Who said anything about that? I ain't said anything about that.

GABRIEL. You ain't mad at me, is you?

TROY. Naw ... I ain't mad at you, Gabe. If I was mad at you I'd tell you about it.

GABRIEL. Got me two rooms. In the basement. Got my own door too. Wanna see my key? (*HE holds up a key.*) That's my own key! Ain't nobody else got a key like that. That's my key! My two rooms!

TROY. Well, that's good, Gabe. You got your own key ... that's good.

ROSE. You hungry, Gabe? I was just fixing to cook Troy his breakfast.

GABRIEL. I'll take some biscuits. You got some biscuits? Did you know when I was in heaven ... every morning me and St. Peter would sit down by the gate and eat some big fat biscuits? Oh, yeah! We had us a good time. We'd sit there and eat us them biscuits and then St. Peter would go off to sleep and tell me to wake him up when it's time to open the gates for the judgment.

ROSE. Well, come on ... I'll make up a batch of biscuits. (*ROSE exits into the house.*)

GABRIEL. Troy ... St. Peter got your name in the book. I seen it. It say ... Troy Maxson. I say ... I know him! He got the same name like what I got. That's my brother!

TROY. How many times you gonna tell me that, Gabe?

GABRIEL. Ain't got my name in the book. Don't have to have my name. I done died and went to heaven. He got your name though. One morning St. Peter was looking at his book ... marking it up for the judgment ... and he let me see your name. Got it in there under M. Got Rose's name ... I ain't see it like I see yours ... but I know it's in there. He got a great big book. Got everybody's name what

was ever been born. That's what he told me. But I seen your name. Seen it with my own eyes.

TROY. Go on in the house there. Rose going to fix you something to eat.

GABRIEL. Oh, I ain't hungry. I done had breakfast with Aunt Jemimah. She come by and cooked me up a whole mess of flapjacks. Remember how we used to eat them flapjacks?

TROY. Go on in the house and get you something to eat now.

GABRIEL. I got to go sell my plums. I done sold some tomatoes. Got me two quarters. Wanna see? (*HE shows TROY his quarters.*) I'm gonna save them and buy me a new horn so St. Peter can hear me when it's time to open the gates. (*GABRIEL stops suddenly. Listen.*) Hear that? That's the hellhounds. I got to chase them out of here. Go on get out of here! Get out! (*GABRIEL exits singing.*)

Better get ready for the judgment

Better get ready for the judgment

My Lord is coming down

(*ROSE enters from the house.*)

TROY. He gone off somewhere.

GABRIEL. (*Offstage.*)

Better get ready for the judgment

Better get ready for the judgment morning

Better get ready for the judgment

My God is coming down

ROSE. He ain't eating right. Miss Pearl say she can't get him to eat nothing.

TROY. What you want me to do about it, Rose? I done did everything I can for the man. I can't make him get well. Man got half his head blown away ... what you expect?

ROSE. Seem like something ought to be done to help him.

TROY. Man don't bother nobody. He just mixed up from that metal plate he got in his head. Ain't no sense for him to go back into the hospital.

ROSE. Least he be eating right. They can help him take care of himself.

TROY. Don't nobody wanna be lock up, Rose. What you wanna lock him up for? Man go over there and fight the war ... messin around with them Japs, get half his head blown off ... and they give him a lousy three thousand dollars. And I had to swoop down on that.

ROSE. Is you fixing to go into that again?

TROY. That's the only way I got a roof over my head ... cause of that metal plate.

ROSE. Ain't no sense you blaming yourself for nothing. Gabe wasn't in no condition to manage that money. You done what was right by him. Can't nobody say you ain't done what was right by him. Look how long you took care of him ... till he wanted to have his own place and moved over there with Miss Pearl.

TROY. That ain't what I'm saying, woman! I'm just stating the facts. If my brother didn't have that metal plate in his head ... I wouldn't have a pot to piss in or a window to throw it out of. And I'm fifty-three years old. Now see if you can understand that! *(TROY gets up from the porch and starts to exit the yard.)*

ROSE. Where you going off to? You been running out of here every Saturday for weeks. I thought you was gonna work on this fence?

TROY. I'm gonna walk down to Taylors'. Listen to the ball game. I'll be back in a bit. I'll work on it when I get back. *(HE exits the yard. The LIGHTS go to black.)*

ACT I

Scene 3

The LIGHTS come up on the yard. It is four hours later. ROSE is taking down the clothes from the line. CORY enters carrying his football equipment.

ROSE. Your daddy like to had a fit with you running out of here this morning without doing your chores.

CORY. I told you I had to go to practice.

ROSE. He say you were supposed to help him with this fence.

CORY. He been saying that the last four or five Saturdays, and then he don't never do nothing, but go down to Taylors'. Did you tell him about the recruiter?

ROSE. Yeah, I told him.

CORY. What he say?

ROSE. He ain't said nothing too much. You get in there and get started on your chores before he gets back. Go on and scrub down them steps before he gets back here hollering and carrying on.

CORY. I'm hungry. What you got to eat, Mama?

ROSE. Go on and get started on your chores. I got some meat loaf in there. Go on and make you a sandwich ... and don't leave no mess in there.

(CORY exits into the house. ROSE continues to take down the clothes. TROY enters the yard and sneaks up and grabs her from behind.)

ROSE. Troy! Go on, now. You liked to scared me to death. What was the score of the game? Lucille had me on the phone and I couldn't keep up with it.

TROY. What I care about the game? Come here, woman. *(HE tries to kiss her.)*

ROSE. I thought you went down Taylors' to listen to the game. Go on, Troy! You supposed to be putting up this fence.

TROY. *(Attempting to kiss her again.)* I'll put it up when I finish with what is at hand.

ROSE. Go on, Troy. I ain't studying you.

TROY. *(Chasing after her.)* I'm studying you ... fixing to do my homework!

ROSE. Troy, you better leave me alone.

TROY. Where's Cory? That boy brought his butt home yet?

ROSE. He's in the house doing his chores.

TROY. *(Calling.)* Cory! Get your butt out here, boy!

(ROSE exits into the house with the laundry. TROY goes over to the pile of wood, picks up a board, and starts sawing. CORY enters from the house.)

TROY. You just now coming in here from leaving this morning?

CORY. Yeah, I had to go to football practice.

TROY. Yeah, what?

CORY. Yessir.

TROY. I ain't but two seconds off you noway. The garbage sitting in there overflowing, ... you ain't done none of your chores ... and you come in here talking about "Yeah."

CORY. I was just getting ready to do my chores now, Pop ...

TROY. Your first chore is to help me with this fence on Saturday. Everything else come after that. Now get that saw and cut them boards.

*(CORY takes the saw and begins cutting the boards.
TROY continues working. There is a long pause.)*

CORY. Hey, Pop ... why don't you buy a TV?

TROY. What I want with a TV? What I want one of them for?

CORY. Everybody got one. Earl, BaBra ... Jesse!

TROY. I ain't asked you who had one. I say what I want with one?

CORY. So you can watch it. They got lots of things on TV. Baseball games and everything. We could watch the World Series.

TROY. Yeah ... and how much this TV cost?

CORY. I don't know. They got them on sale for around two hundred dollars.

TROY. Two hundred dollars, huh?

CORY. That ain't much, Pop.

TROY. Naw, it's just two hundred dollars. See that roof you got over your head at night? Let me tell you something about that roof. It's been over ten years since that roof was last tarred. See now ... the snow come this winter and sit up there on that roof like it is ... and it's gonna seep inside. It's just gonna be a little bit ... ain't gonna hardly notice it. Then the next thing you know, it's gonna be leaking all over the house. Then the wood rot from all that water and you gonna need a whole new roof. Now, how much you think it cost to get that roof tarred?

CORY. I don't know.

TROY. Two hundred and sixty-four dollars ... cash money. While you thinking about a TV, I got to be thinking about the roof ... and whatever else go wrong

around here. Now if you had two hundred dollars, what would you do ... fix the roof or buy a TV?

CORY. I'd buy a TV. Then when the roof started to leak ... when it needed fixing ... I'd fix it.

TROY. Where you gonna get the money from? You done spent it for a TV? You gonna sit up and watch the water run all over your brand new TV.

CORY. Aw, Pop. You got money. I know you do.

TROY. Where I got it at, huh?

CORY. You got it in the bank.

TROY. You wanna see my bankbook? You wanna see that seventy-three dollars and twenty-two cents I got sitting up in there.

CORY. You ain't got to pay for it all at one time. You can put a down payment on it and carry it on home with you.

TROY. Not me. I ain't gonna owe nobody nothing if I can help it. Miss a payment and they come and snatch it right out your house. Then what you do? Now, soon as I get two hundred dollars clear, then I'll buy a TV. Right now, as soon as I get two hundred and sixty-four dollars, I'm gonna have this roof tarred.

CORY. Aw ... Pop!

TROY. You go on and get you two hundred dollars and buy one if ya want it. I got better things to do with my money.

CORY. I can't get no two hundred dollars. I ain't never seen two hundred dollars.

TROY. I'll tell you what ... you get a hundred dollars and I'll put the other hundred with it.

CORY. All right, I'm gonna show you.

TROY. You gonna show me how you can cut them boards right now.

CORY. (*Begins to cut the boards. There is a long pause.*) The Pirates won today. That makes five in a row.

TROY. I ain't thinking about the Pirates. Got an all-white team. Got that boy ... that Puerto Rican boy ... Clemente. Don't even half-play him. That boy could be something if they give him a chance. Play him one day and sit him on the bench the next.

CORY. He gets a lot of chances to play.

TROY. I'm talking about playing regular. Playing every day so you can get your timing. That's what I'm talking about.

CORY. They got some white guys on the team that don't play every day. You can't play everybody at the same time.

TROY. If they got a white fellow sitting on the bench ... you can bet your last dollar he can't play! The colored guy got to be twice as good before he get on the team. That's why I don't want you to get all tied up in them sports. Man on the team and what it get him? They got colored on the team and don't use them. Same as not having them. All them teams the same.

CORY. The Braves got Hank Aaron and Wes Covington. Hank Aaron hit two home runs today. That makes forty-three.

TROY. Hank Aaron ain't nobody. That's what you supposed to do. That's how you supposed to play the game. Ain't nothing to it. It's just a matter of timing ... getting the right follow-through. Hell, I can hit forty-three home runs now!

CORY. Not off no major-league pitching, you couldn't.

TROY. We had better pitching in the Negro leagues. I hit seven home runs off of Satchel Paige. You can't get no better than that!

CORY. Sandy Koufax. He's leading the league in strike-outs.

TROY. I ain't thinking of no Sandy Koufax.

CORY. You got Warren Spahn and Lew Burdette. I bet you couldn't hit no home runs off of Warren Spahn.

TROY. I'm through with it now. You go on and cut them boards. (*Pause.*) Your mama tell me you done got recruited by a college football team? Is that right?

CORY. Yeah. Coach Zellman say the recruiter gonna be coming by to talk to you. Get you to sign the permission paper.

TROY. I thought you supposed to be working down there at the A&P. Ain't you supposed to be working down there after school?

CORY. Mr. Stawicki say he gonna hold my job for me until after the football season. Say starting next week I can work weekends.

TROY. I thought we had an understanding about this football stuff. You suppose to keep up with your chores and hold that job down at the A&P. Ain't been around here all day on a Saturday. Ain't none of your chores done ... and now you telling me you done quit your job.

CORY. I'm gonna be working weekends.

TROY. You damn right you are! And ain't no need for nobody coming around here to talk to me about signing nothing.

CORY. Hey, Pop ... you can't do that. He's coming all the way from North Carolina.

TROY. I don't care where he coming from. The white man ain't gonna let you get nowhere with that football noway. You go on and get your book-learning so you can work yourself up in that A&P or learn how to fix cars or build houses or something, get you a trade. That way you have something can't nobody take away from you. You go on and learn how to put your hands to some good use. Besides hauling people's garbage.

CORY. I get good grades, Pop. That's why the recruiter wants to talk with you. You got to keep up your grades to

get recruited. This way I'll be going to college. I'll get a chance ...

TROY. First you gonna get your butt down there to the A&P and get your job back.

CORY. Mr. Stawicki done already hired somebody else cause I told him I was playing football.

TROY. You a bigger fool than I thought ... to let somebody take away your job so you can play football. Where you gonna get your money to take out your girlfriend and whatnot? What kind of foolishness is that to let somebody take away your job?

CORY. I'm still gonna be working weekends.

TROY. Naw ... naw. You getting your butt out of here and finding you another job.

CORY. Come on, Pop! I got to practice. I can't work after school and play football too. The team needs me. That's what Coach Zellman say ...

TROY. I don't care what nobody else say. I'm the boss ... you understand? I'm the boss around here. I do the only saying what counts.

CORY. Come on, Pop!

TROY. I asked you ... did you understand?

CORY. Yeah ...

TROY. What?!

CORY. Yessir.

TROY. You go on down there to that A&P and see if you can get your job back. If you can't do both ... then you quit the football team. You've got to take the crooked with the straights.

CORY. Yessir. (*Pause.*) Can I ask you a question?

TROY. What the hell you wanna ask me? Mr. Stawicki the one you got the questions for.

CORY. How come you ain't never liked me?

TROY. Liked you? Who the hell say I got to like you? What law is there say I got to like you? Wanna stand up in

my face and ask a damn fool-ass question like that. Talking about liking somebody. Come here, boy, when I talk to you.

(CORY comes over to where TROY is working. HE stands slouched over and TROY shoves him on his shoulder.)

TROY. Straighten up, goddammit! I asked you a question ... what law is there say I got to like you?

CORY. None.

TROY. Well, all right then! Don't you eat every day? *(Pause.)* Answer me when I talk to you! Don't you eat every day?

CORY. Yeah.

TROY. Nigger, as long as you in my house, you put that sir on the end of it when you talk to me.

CORY. Yes ... sir.

TROY. You eat every day.

CORY. Yessir!

TROY. Got a roof over your head.

CORY. Yessir!

TROY. Got clothes on your back.

CORY. Yessir.

TROY. Why you think that is?

CORY. Cause of you.

TROY. Aw, hell I know it's cause of me ... but why do you think that is?

CORY. *(Hesitant.)* Cause you like me.

TROY. Like you? I go out of here every morning ... bust my butt ... putting up with them crackers every day ... cause I like you? You about the biggest fool I ever saw. *(Pause.)* It's my job. It's my responsibility! You understand that? A man got to take care of his family. You live in my house ... sleep you behind on my bedclothes ... fill you belly up with my food ... cause you my son. You my flesh

and blood. Not cause I like you! Cause it's my duty to take care of you. I owe a responsibility to you! Let's get this straight right here ... before it go along any further ... I ain't got to like you. Mr. Rand don't give me my money come payday cause he likes me. He gives me cause he owe me. I done give you everything I had to give you. I gave you your life! Me and your mama worked that out between us. And liking your black ass wasn't part of the bargain. Don't you try and go through life worrying about if somebody like you or not. You best be making sure they doing right by you. You understand what I'm saying, boy?

CORY. Yessir.

TROY. Then get the hell out of my face, and get on down to that A&P.

(ROSE has been standing behind the screen door for much of the scene. SHE enters as CORY exits.)

ROSE. Why don't you let the boy go ahead and play football, Troy? Ain't no harm in that. He's just trying to be like you with the sports.

TROY. I don't want him to be like me! I want him to move as far away from my life as he can get. You the only decent thing that ever happened to me. I wish him that. But I don't wish him a thing else from my life. I decided seventeen years ago that boy wasn't getting involved in no sports. Not after what they did to me in the sports.

ROSE. Troy, why don't you admit you was too old to play in the major leagues? For once ... why don't you admit that?

TROY. What do you mean too old? Don't come telling me I was too old. I just wasn't the right color. Hell, I'm fifty-three years old and can do better than Selkirk's .269 right now!

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