



Arts Engagement
and Education

CORY

"I live here too! I ain't scared of you."

From *Fences*

by August Wilson <http://www.august-wilson-theatre.com>

Gender: Male/Male Presenting

Style: Contemporary Dramatic

Age Range: 15-18

Link to Buy Script: www.amazon.com

Plot Summary:

Troy Maxson was once a great player in the Negro baseball leagues, but he was not allowed to join the major leagues because he was Black. He left home when he was 14 after a confrontation with his abusive father. Troy fathered his first son, Lyons, and then spent 15 years in prison after a killing someone during a robbery. When the play opens in 1957, Troy is 53 years old and working as a garbage collector. He has just recently caused a stir at work by asking why Black men are not allowed to drive the trucks and filing a complaint with the union. Troy's wife, Rose, informs Troy that their son, Cory, has caught the eye of a college football recruiter, but Troy is adamant that his son will not endure the same heartbreak that he did by attempting to play professional sports. Troy feels like a failure because at 53, he was only able to afford a house because his brother, Gabriel, received money after he was injured and brain-damaged fighting in World War II. Gabriel believes wholeheartedly that he is the angel Gabriel, carrying a trumpet that he expects to need one day.

Dissatisfied with his settled life, Troy begins an affair with a woman whom he eventually impregnates. Additionally, Troy commits Gabriel to a hospital, something he has been resisting for years. Troy's mistress dies in childbirth and leaves Troy to raise their daughter with a wife who is devastated by Troy's betrayal. Troy refuses to speak to the recruiter or allow Cory to play football, so Cory graduates from high school with bleak prospects and no chance to go to college. Cory finally challenges his father, and the violent confrontation ends with Cory leaving home. The final scene takes place in 1965 on the day of Troy's funeral. Cory returns home, now a colonel in the Marines, and meets his half-sister for the first time since she was an infant. The family is free of Troy, but Cory learns that his father is a part of him that he can never escape. Gabriel blows his horn to open the gates of heaven so Troy can finally rest.

Before this moment:

Troy is alone on a Friday evening with his bottle. Bono comes by but only to say a quick hello. Bono used to look up to Troy. But, since Troy's betrayal of Rose, Bono does not see his old friend in the same way. The bond between them has been severed.

Rose no longer has time for Troy. Whereas before Rose came when he called and joined him in a dinner she made for him and anyone else who was around, Rose now does her own thing. She leaves food for him in the oven and goes off on her own. She doesn't even think Troy deserves to know what time she will be home.

Lyons and Cory make brief appearances. When Cory tells Lyons he is looking for a job, readers realize that things might have been better for Cory if Troy had signed the recruitment papers. Cory leaves the yard the minute Troy enters it. He has nothing to say to Troy, whom he blames for everything.

When Cory enters again, the fight between father and son is inevitable. Although Troy is the instigator of the altercation, Cory is ready to let go of his frustration.

Monologue (Act II Scene IV)

I live here too! I ain't scared of you. I was walking by you to go into the house cause you sitting on the steps drunk, singing to yourself. I ain't got to say excuse me to you. You don't count around here any more. Now why don't you just get out my way. You talking about what you did for me... what'd you ever give me? You ain't never gave me nothing. You ain't never done nothing but hold me back. Afraid I was gonna be better than you. All you ever did was try and make me scared of you. I used to tremble every time you called my name. Every time I heard your footsteps in the house. Wondering all the time... what's Papa gonna say if I do this?... What's he gonna say if I do that?... What's he gonna say if I turn on the radio? And Mama, too... she tries... but she's scared of you. I don't know how she stand you... after what you did to her. What you gonna do... give me a whupping? You can't whup me no more. You're too old. You're just an old man. You crazy. You know that? You just a crazy old man... talking about I got the devil in me. Come on... put me out. I ain't scare of you. Come on! Come on, put me out. What's the matter? You so bad... put me out! Come on! Come on!

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