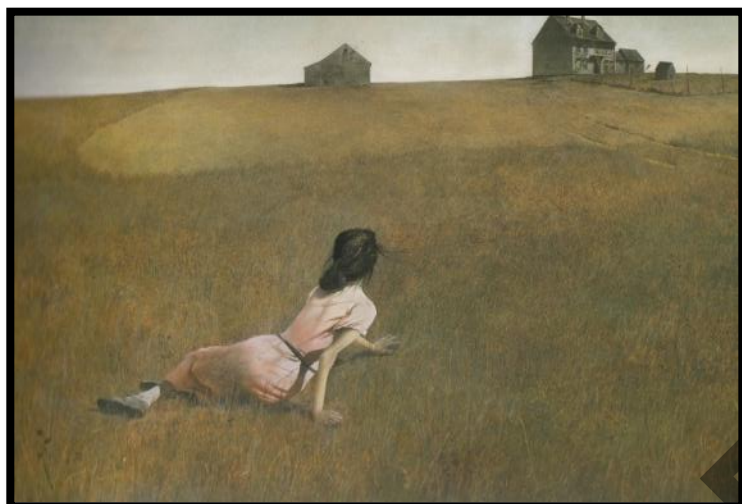


Script Treatment

This script treatment is designed to discuss and explore my ideas of the play. Included to achieve that goal, is a definition of my overall approach for the play, a "sky (cyc) treatment" for

each act notating time of day, a section breakdown of each act with photos and summary, and a section explaining how all of my ideas tie together with the team's ideas of intrusions. Please let me know if there are any comments, questions, or concerns.

Furthermore, please know that I welcome any notes!



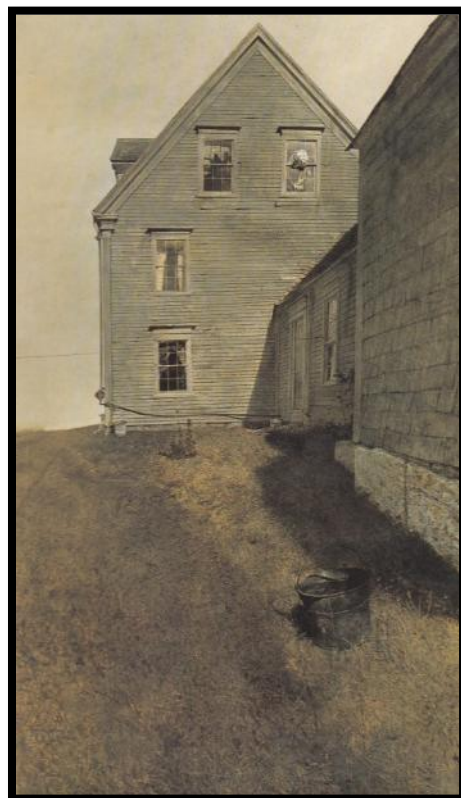
The paintings in the introduction are photos from my World's Treatment. These are meant to be kept in mind while reading this Script Treatment.
"Christina's World" - Andrew Wyeth

Cat on a Hot Tin Roof by Tennessee Williams is a

commentary on the human condition. It is about what controls people, and how their actions are influenced by that control. Truly

it is what it means to be human and what the consequences are of making human mistakes. It is a representation of being, "sentenced to solitary confinement inside our own skins (*Val Orpheus Descending*)." The characters in *Cat on a Hot Tin Roof* are seemingly happy but as the play develops, we quickly see that the characters are gripped by avarice, isolation, and mendacity. The immense guilt, whether known by the characters or not, occurring as a result of these feelings are what keeps the characters going to their final goal. The way each character goes about achieving this goal is what gives *Cat on a Hot Tin Roof* life and the critical acclaim it has attained.

The play is set in the 1950's during the summer months of the Mississippi River Delta. The time is between 8p and 11p. The Pollitt family, a wealthy plantation family, and the in-laws have come together to celebrate Big Daddy's birthday. When the family hears that Big Daddy is free of cancer, the celebration ensues to the highest level leaving everyone elated. However, the true results of the Oshner Clinic tests have been kept secret from Big Daddy and Big Mama: Big Daddy is actually dying of cancer



"Unknown" - Andrew Wyeth

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ALD: Martha Carter

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and this could be the last birthday he ever celebrates. This information leads to the pursuit of a Will from almost every member of the family that entrusts the plantation to a heir. But who will it be? The entire play is a pursuance of a dynastic fortune and how it can be attained. The players decide that lying, being overly nice, and pretending to be someone they are not, will inevitably

lead to all the riches. It also explores themes and emotions of emptiness, homosexuality, avarice and isolation. Truly, "the tragic view of the human condition."



"Winter Fields" - Andrew Wyeth

The lighting of the play will be a direct representation of the flow of each act and the emotions each act presents. A "gently and poetically haunted [room] (Williams *Notes for the*

Designer)" will be the foreground of the design. To achieve this design idea, I will use time of day (see below) to my advantage. The warmth that the sunset provides will help to create a comfortable, delicate appearance that is only a thread away from breaking. As the play progresses, the lighting will grow from a soft atmosphere to a darker, shady atmosphere symbolizing the digression of the characters, or in my words, the breaking of the thread of a delicate balance. As the night intrudes on the play the shadows created by texture (firework light hitting the walls, lamps, chandeliers, furniture, etc.) will symbolize the complete breakdown of the human condition until there is nothing, embodied by the absence of light, in the last few lines. The lights are turned out and we hear Maggie say, "I *do* love you, Brick, I *do*!" as Brick rebuttals with, "Wouldn't it be funny if that was true?" The progression into darkness symbolizes the lies that have clouded the Pollitt family.

In addition to the lighting ideas presented above, the play follows the three unities of time, place, and action. The unity of time is very important in the lighting design as lighting will be the main indication of time. Also, the idea of time is the best way to explore my approach to the design.

On the next page is a collage of photos to represent my intention of how the sky will be lit in each act as the play descends into darkness. This is what I would like to refer to as a "sky treatment." Also, below you will find a section breakdown of each act and a conclusion that ties everything together. I welcome any notes.

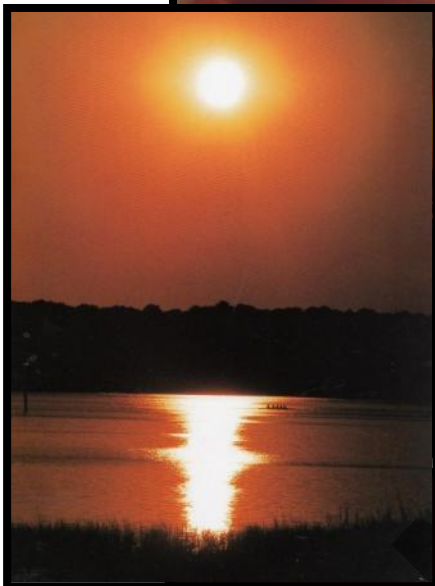
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Script Treatment - "Sky (Cyc) Treatment"

ACT I: 8PM - 9PM (Nurturing, Composed, Serene)



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ACT II: 9PM - 10PM (Chilling, Excitement)



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ALD: Martha Carter

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ACT III: 10PM - 11PM (Complete, Dark, Haunted)



Section Breakdown - ACT I



A bare room with light pouring through the window meant to represent the feeling of Act I.

The first act is full of exposition and details that are integral to the story. The lighting will reflect these big moments, being careful to not distract from the importance of the story. Below, I have broken Act I into two sections marked by the section before Big Mama's intrusion (her first entrance) and the section from the intrusion till the end of the act.

Act I begins after dinner time around 8p. At the beginning of the act we meet Brick and Maggie. Maggie is a catty, sexy lady and Brick, a developing alcoholic. Their relationship has recently hit rock bottom. Maggie spends most of the entire first act talking and revealing all the secrets and lies that the play will deal with, of course with no attention from Brick. She reveals Big Daddy's imminent death due to cancer and her theory of why everyone is visiting: to gain the riches that will come with Big Daddy's death. About halfway through the act Big Mama enters (the first instance of intrusion) and this symbolizes when the temperament of the act changes. Big Mama announces that Big Daddy is cancer free and Brick does not understand the discrepancy. After Big Mama leaves, Brick and Maggie get into a huge fight about Brick's best friend Skipper and Maggie's theory of the men's love for each other. This reveals one of the reasons Brick drinks. As the act finalizes,

everyone begins to enter the bedroom for the party.



A ghostly room with sunlight pouring through the window; the feeling Act I should

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ACT I SECTION I (PG. 17-42)

The first part of Act I consists mainly of Maggie talking about her dislike for children and professing her love for Brick. In this section Maggie also talks about Big Daddy and the Oshner Clinic results. The beginning of this act has many different emotions and ideas within it. The emotions and ideas I feel are part of the first section of Act I are lust, comfort, simple, soft, and human-like.



The picture to the left is meant to represent the fading sunlight which creates a seemingly comfortable and relaxed atmosphere. To the right, is a photo that represents the "summery tints and golden hue" that are at play in Act I.

The lighting, when we first see Brick is notated as, "perhaps a stronger light [Brick] would show some signs of delinquency but the fading, still warm, light from the gallery treats him gently (Figure 1)." By writing this in the stage directions, Tennessee Williams suggests that there is not much artificial light in the beginning of the play and the set is treated by the sunset on the gallery. I imagine the light coming in through the gallery in low, sweeping angles to mimic the setting sun. Texture will be created from the light hitting the doors (like the rendering below). The atmosphere is soft, and warm with summery tints and a golden hue (Figure 2). There is little artificial light before the moon appears. This idea for the lighting fits directly within my main approach for the play. Beginning the play in a comfortable, simple, and relaxed atmosphere enables the audience to be enveloped by the action of the play and keeps distractions to a minimum. It also shows the audience that there is no real threat to the characters, yet.



The moment before Big Mama's first entrance in Act I. Comfortable with a golden hue. The gobo windows represent the idea of intrusions that are presented in the end of the script treatment. In this particular rendering they represent the incoming intrusion (Big Mama's entrance).

ACT I SECTION II (PG. 42-63)

When Big Mama enters the act takes on a completely different approach. It's almost as if Big Mama's intrusion disrupts the delicate balance between Brick and Maggie. This part of the play marks the beginning to understanding Brick's inner turmoil about his best friend Skipper. Unlike the beginning of this act the emotions and ideas take on a much colder feeling. The emotions and ideas present in the second half of Act I are intrusion, inflammation, and foreshadowing of the upcoming acts.



Broken mirror with a cold stormy sky as a background. Meant to represent the sudden change from a comfortable atmosphere to a cold one.

audience. The intimacy that the artificial light creates illustrates the hurt and inflammation that has now been exposed. Only the beginnings of this idea are present in this section, so as to be careful not to give away the ending of the play as well as lead the audience psychologically to the foreshadowing of the coming acts.

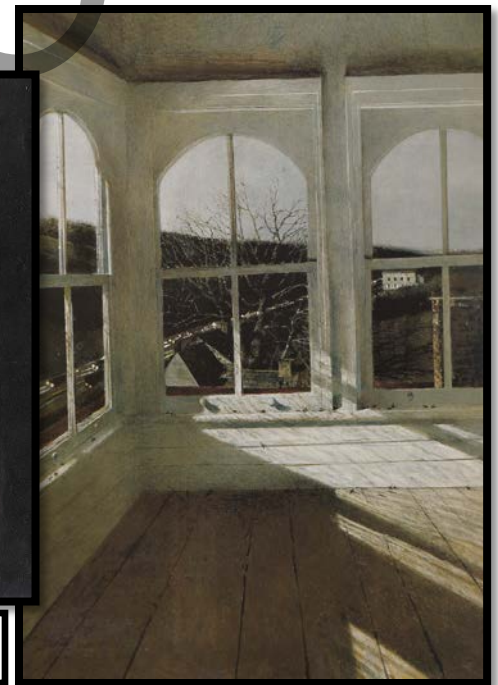
By this time the lighting will reflect a change in the outdoor light as the play descends into the night also creating a cooler color spilling in the room from the gallery. As Brick gets more and more frustrated with Maggie the ambience of the act digresses. At one point Brick shatters a "gemlike lamp on the table." The lighting for this section of Act I will be much colder. The descent into night will lead to more artificial light coming from the sources in the room. Additional light will be brought to the room from the gallery. The room will become much more intimate as the couple argues and the strain of their relationship becomes apparent to the



This photo represents intimacy (a wedding) but also displays hurt and inflammation (bride sitting alone). This section of Act I should take on a feeling

Conclusion

Throughout this script treatment I have combined all the realistic aspects that this play accounts for as well as provided a psychological movement with light, creating what I hope to be a truly theatrical experience for the audience. However, there is one last thing I want to add that didn't quite fit in with the act breakdowns. *Cat on a Hot Tin Roof* by Tennessee Williams is a social commentary on all things human. Human mistakes, human triumphs, but simply, human life. It is a play about the different things that interfere with a human's ultimate goal. In the words of our team, we call these intrusions. The last thing I would like to account for in this script treatment is how light will create its own versions of intrusions. Light will pour through the windows in all transitions and moments where intrusion is evident. The photos below by my inspiration artist for this play, Andrew Wyeth, depict this.



"Unknown", "Helga", "Unknown"
Andrew Wyeth

In concluding this script treatment, I would like to remind everyone that this is a work in progress and please let me know if something does not make sense, or if you have any questions, comments, or concerns. I look forward to working with all of you!

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Renderings

ACT I SECTION I



This first rendering is the moment before Big Mama's first entrance in Act I. I talk about this moment in my script treatment. It is supposed to be comfortable with a golden hue. The window pattern represents the idea of intrusions that are presented in the end of the script treatment. In this particular rendering they represent the incoming intrusion (Big Mama's entrance).

ACT II SECTION I



The second rendering is from Act II. It is the moment before Big Daddy kicks Big Mama out of the room to talk to Brick. During this moment, Big Mama is presenting him with his cake but he is telling her how he never really loved her and at that moment fireworks go off on the gallery. The words to describe this rendering are shock and hurt.