

The Pajama Game Script Treatment

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Introduction

The following document is a script treatment for the musical *The Pajama Game*. This document breaks down the musical scene-by-scene with descriptions of how I see the lights aiding in the storytelling. Research images are used throughout to help indicate how I will use lighting in specific moments. I am open to thoughts and feedback to this document.

Overall

The *Pajama Game* is a musical set in a pajama factory in Cedar Rapids, Iowa in the 1950's. The workers are planning on striking because they want seven and a half cents raise. Throughout the musical, we also witness the budding romance between Sid, the new foreman of the factory and Babe, the grievance committee leader.

Lighting Concept

The lighting for the scenes will be realistic to their respective locations while also maintaining the energy required for the musical as a whole. The shifts in lighting will be driven by emotional responses to the dialogue in the script as well as the emotions of the characters. The lighting will create two types of worlds: the real world of the story and the emotional internal world of the characters during their songs. This musical takes places in many different locations and has minimal scenic pieces in each scene to define what location they are in, so it is also up to lighting to help signify location and time of day. The songs are an opportunity for the lighting to step away from realism and into the emotional world of the characters.

Scene by Scene

Act 1

Scene 1 - Opening

After the house lights have gone out, the curtain warmers will remain on and the character Hines will walk out in front of the main curtain to give his opening monologue. The mood of Hines' monologue is presentational and matter of fact. For this scene the main lighting source will be a follow spot on Hines (Image 1).



Scene 2 – Sleep Tite Factory

After Hine’s opening monologue, the curtain will rise to reveal the Sleep Tite Pajama Factory. Hines is trying to hurry up the women working in the factory to increase productivity. This is highlighted more with the song *Racing With the Clock*. The first look of factory will be warm and bright. The cyc behind the factory window will be used to show the sky of the outside world of the factory (Image 1.1). When the song begins, the factory will come alive with brighter intensity and saturate lighting to show the urgency of the workers as they rush to meet the production demands.



Image 1.1

Later in the scene, Sid the new foreman at the factory, sings *A New Town is a Blue Town* about how hard it is being both new to town and in proving himself. For his song, Sid will be lit with a spot light (Image

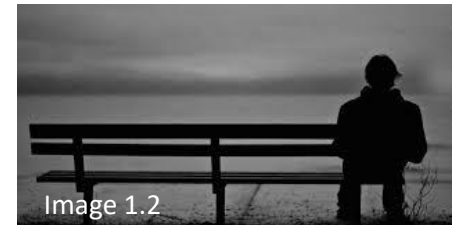


Image 1.2

1.2) and the world around him will be dark and saturate to bring out the contrast and to show the emotional struggle with proving that he is qualified and capable of his new job. (Image 1.3).

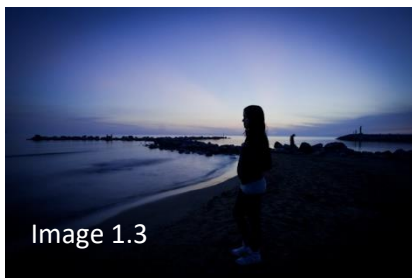


Image 1.3

Scene 3 – Sleep Tite Factory

We transition to the women of the factory discussing that Babe might be falling in love with Sid, which she adamantly denies. In the song *I’m not At All in Love* she lets the other women know that there is no way that she has fallen in love with Sid. The lighting will be warm lavender color palette to show her rejection to the idea of loving anyone. (Image 2.1).

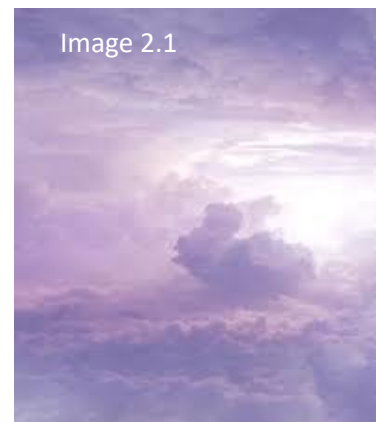


Image 2.1

Scene 4 - Offices

For this scene we transition to the offices in the factory. Hines confronts Gladys about the letter that he saw her put on Sid's desk. He thinks that she has a thing for Sid but after reading the letter, he sees that it was just work related. Hines and Mabel sing the song *I'll Never be Jealous Again* about how he will trust Gladys from now on. The lighting for office scene will differ from the normal factory floor lighting by being less open because



they are in a more confined space. The palette for the office will be warm amber to give the sense that the room is being lit by incandescent lighting fixtures (Image 3.1). During this scene we also have the song *Hey There*. Sid is sitting alone in the office speaking to his Dictaphone. The lighting palette will remain the same for the song in warm ambers. Sid will be highlighted with a beam of light and the Dictaphone will be lit with a special to show his isolation with his recording machine (Image 3.2).

Scene 5 - Park

After Sid's song, we transition to the park where they are hosting the company picnic. The lighting for this scene will be bright and naturalistic because they are outside, and the mood of this scene is very joyous. The picnic is taking place during early afternoon, when the sun is at its highest point. The sun will be shining through the trees casting shadows of foliage onto the ground. Lighting will



accomplish this feeling by utilizing the cyc to create a bright blue sky and by have a cloud texture scraped across it. Lighting will also texture the stage with a foliage breakup to give the feeling that the sunlight is coming through the trees. (Image 4.1).

Scene 6 - Park

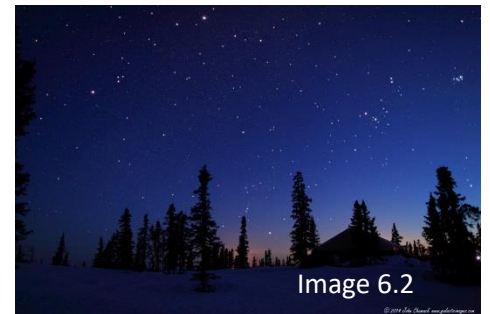
The picnic is now in full swing, and the lighting will feature an organic texture that will fill the stage to represent the sun coming through the trees. The cyclorama in the back will represent the sky and be various shades of blue to show the sky as it passes through time. Babe is starting to warm up to Sid and this is shown in the song *Once-A-Year Day*. This song is all about being carefree and joyful. The lighting will reflect this by shifting from the natural colors of the park to more light pastel colors (Image 5.1).



Scene 7 – Park (Later the same day)



After the song *Once-A-Year Day* the time of day at the park shifts. It is now twilight and only Mae and Prez are on the stage. Prez has turned his attention to Mae and is trying to woo her but Mae resisting his advances. The lighting will shift from the bright natural colors of the previous scenes to more saturate blues and purples to represent the shift from

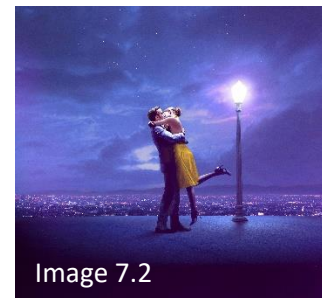


daytime to nighttime (Image 6.1) There will be a star drop that will twinkle in the back in front of the cyclorama to act as stars (Image 6.2).

Scene 8 – Babe’s Kitchen



After the park we shift to the kitchen at Babe’s house. Sid is trying to be romantic with Babe, but she keeps deflecting by trying to talk about other things as represented in the song *Small Talk*. For the kitchen scene the lighting will be lit in warm ambers to show that they are in an interior room lit with typical incandescent bulbs (Image 7.1). When the song begins, the lighting



When the song begins, the lighting

will shift to a more intimate feeling by using the follow spots to highlight them and by dimming down the rest of the world (Image 7.2).

Scene 9 – Sleep Tite Factory

For this scene we return to the factory. Babe and Sid finally admit their love for one another in the song *There was Once was a Man*. The lighting for the scene will be the same color palette as the previous factory scenes. With the start of the song, the world will shift to more lavender to show the realization of their love for each other (Image 8.1).



Scene 10 – Sleep Tite Factory



We are still in the factory. The characters are discussing how Hasler is still dragging his feet about giving the worker a raise. They conspire to slow down the production line. When they come to tell the women to speed up the work Babe kicks a machine in outrage, which ends up breaking. As a result, the production line is halted, and Babe get fired by Sid. The lighting for the scene will be the same as the other factory scenes (Image 9.1).

Act 2

Scene 1 – Eagle Hall

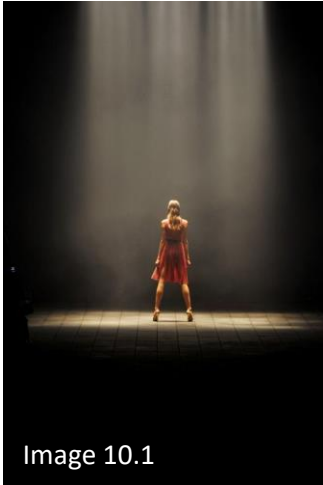


Image 10.1

Act two starts in the Eagle Hall for a Union meeting. The Factory workers have gathered here to talk about their plans on what they are going to do about not getting the raise that they are asking for. For the scene, the lighting for the Eagle Hall will have the appearance of being lit by overhead incandescent lightings. For the entertainment at the meeting, Gladys and some boys from the cutting room perform the song *Steam Heat*. The song is about needing love in your life to feel complete and the lighting will use saturate reds to represent the heat that the song references but also love (Image 10.2).



Image 10.2

Scene 2 – Babe’s Kitchen



Image 11.1

After the meeting, we transition to Babe’s kitchen. They are trying to think of ways to mess with the pajamas they are creating. At the end, Sid comes over to try and make things right with Babe, but she dismisses him despite her feelings for him (*Hey There Reprise*). The lighting for this scene will be the warm ambers like the last kitchen scene (Image 11.1).

Scene 3 – Sleep Tite Factory

For this scene we are a back at the factory where the women are trying to make Hines feel better because of the slow down. The lighting color palette will be the same as the previous factory scenes (Image 12.1).



Image 12.1

Scene 4 - Offices



At the start of the scene, we are in the offices at the factory. Hasler discovers that someone is purposely sabotaging the pajamas as a rebellion. Sid goes to Gladys and tries to get information from her, but she is being reluctant. After she refuses to give him the key, he invites her out. The lighting for this office scene will return to the previous office scene (Image 13.1).

Scene 5 – Hernando’s Hideaway

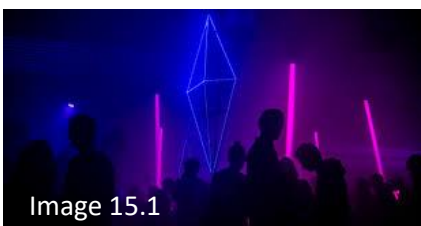


Sid and Gladys have traveled to Hernando’s Hideaway, a grungy night club. Gladys sings the song *Hernando’s Hideaway* describing the mysterious atmosphere of the club. The lighting for this scene will use side lighting (Image 14.1) and saturate color to create shadows to help emphasize the mysterious feeling of



this night club (Image 14.2) There will also be a Hernando’s Hideaway sign that will fly in at the top of the scene that will have light bulbs imbedded within and will have lighting effects applied to them to make them flash and chase.

Scene 6 – Hernando’s Hideaway



Gladys and Sid are still in Hernando’s Hideaway. Sid eventually gets the key for the factory’s records from Gladys. The lighting will have the same saturate colors and use of side lighting as the previous scene but will open up more to allow more visibility to the actors during scene (Images 15.1/15.2).



Scene 7 - Offices

We travel back to the office at the factory where Sid has discovered that Hasler has already added the seven and a half cent raise into the production cost and that he was keeping the profits to himself. The lighting will return to the previous office scene look (Image 16.1).



Image 16.1

Scene 8



Image 17.1

All the factory workers are at the Union rally ready to strike for their demands for raise. During the rally, they talk about what they would do with the seven and a half cent raise that they would receive (*Seven-and-a-Half Cents*). After the song Sid comes and delivers the news that Hasler has agreed to give everyone the raise. The lighting for this scene will be warm to show the joyous feelings of the characters as they dream of what their life could be.

Scene 9 – Eagle Hall

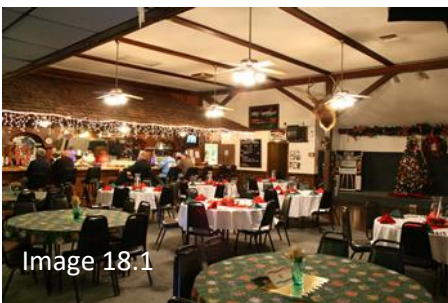


Image 18.1

For this scene everyone gathers at the Eagle Hall to celebrate their victory in getting the raise that they wanted. The mood of the scene is very joyous. The lighting for the scene will start with warm interior light and when the characters start the final song *The Pajama Game Closing* during the fashion parade, the

light will shift to brighter pastel colors to show the joyous nature of the occasion (Image 18.2).



Image 18.2