

Director

Cat on A Hot Tin Roof

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Actors & Actresses



Maya Rudolph- Will play Mae because of her experience as a actress in annoying and jealousy driven characters, for example in the movie Sisters. She is younger but still old enough to look like she could have multiple children. Her voice is also commanding and sounds like a nagging mom, or someone who really wants something.



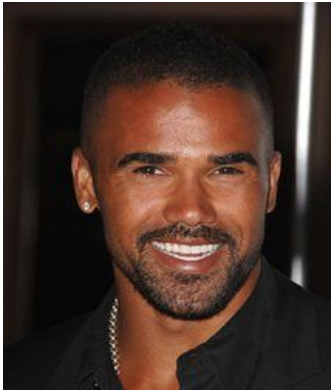
Forest Whitaker- Would play Big Daddy because of his commanding appearance. He often plays roles where he offers guidance and consolidation; like his role as Zuri in Black Panther as he is the one who guides T'Challa through his transformation as king. He is big and dark and exhibits a personality remanistint of Big Daddy.



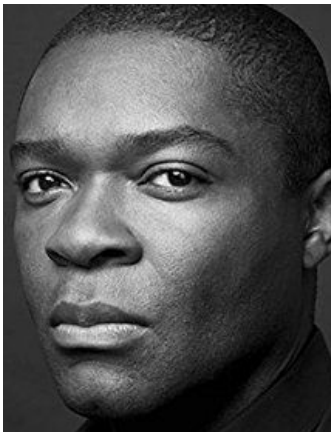
Octavia Spencer- Would play Big Mamma because of her loud personality. She fits Big Mammass dscription to a T with big voice, big body, big personality, an a big view on life. She has had roles, like The Help, where she channels her rebellious yet loyal nature.



Bianca Lawson- Would play Maggie because of beauty, flawless personality, and youthful appearance. She is soft spoken but can channel her edgy side in moments where Maggie is arguing with Brick. She channels this in her roles in The Vampire Diaries and Pretty Little Liars.



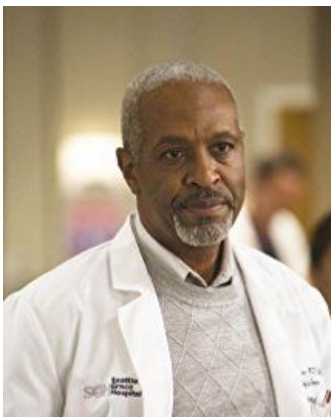
Shemar Moore- would play Brick because of his athletic appearance and his gravelly voice that could be used when associating with Bricks drunk and uninterested talks with his family. Known for intimidating presence in Swat.



David Oyelowo- would play Gooper because of his professional and successful look. He is soft spoken and would be overlooked compared to an athletic Brick (Shemar Moore). He is independent and would fit in with the lawyer aesthetic like his character in Gringo.



Tyler Perry- Would play Reverend Tooker because his comedic and blunt attitude when he acts, especially while playing Madea. In *Cat on a Hot Tin Roof*, Reverend Tooker is often tactless and drops hints about wanting some of Big Daddy's money when he dies.



James Pickens Jr- Would play Doctor Baugh because of his experience acting as a doctor in Grey's Anatomy and his serious personality while acting. Doctor Baugh is secretive about Big Daddy's diagnosis and only tells the family excluding Big Daddy and Big Mamma.



Millie Davis, Lonnie Chavis, Miles Brown, Alex R. Hibbert, Marsai Martin- Would play Polly, Sonny, Dixie, Trixie and Buster (Mae and Goopers children). They're all young, energetic and enthusiastic; Marsai Martin in *Black-ish*, Millie Davis in *Odd Squad*, Lonnie Chavis in *This is Us*, Miles Brown in *Black-ish*, Alex R. Hibbert in *Moonlight*.

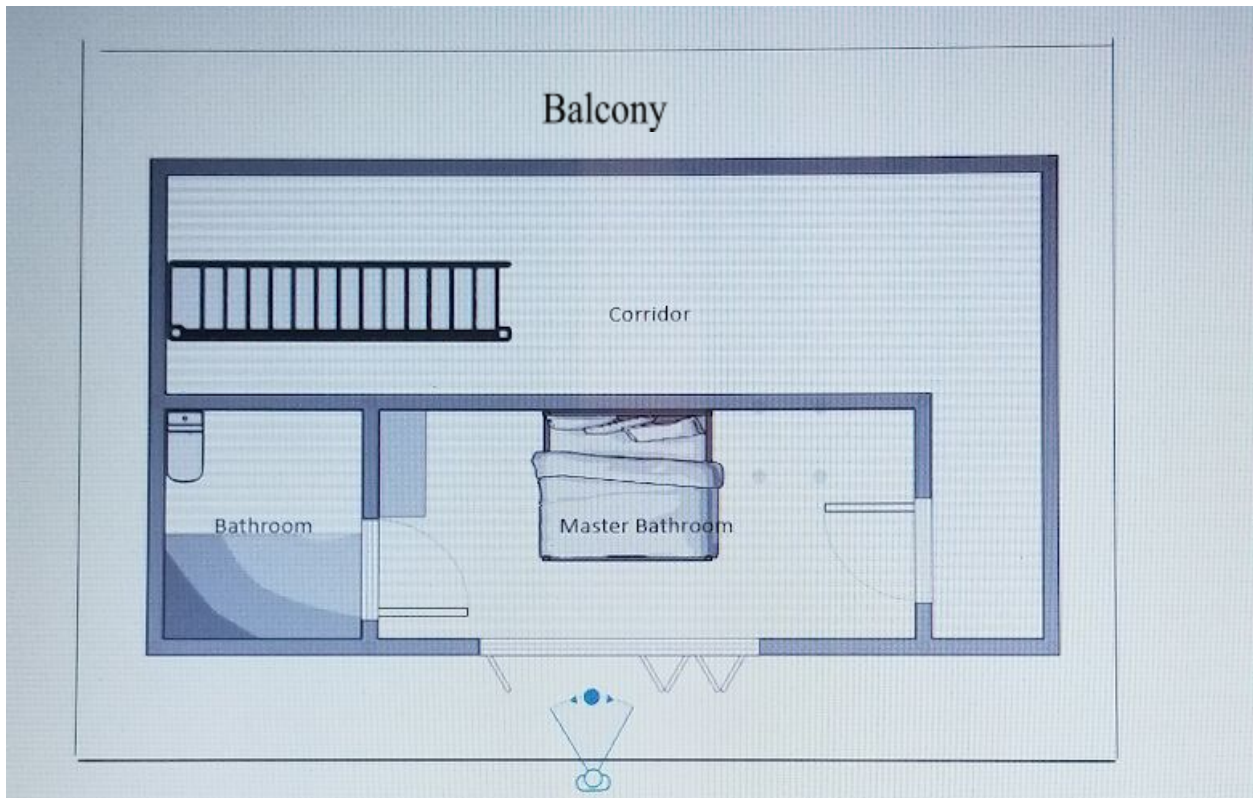
Pivotal Scene (126-131)

A pivotal scene is in Act II when Big daddy and Brick talk about Bricks alcoholism and how it started after the death of Skipper. I feel like these pages are pivotal for the fact that they address Bricks alcoholism and provide the reason why Brick is in this constant state of despair from the start to the end of the play, which is because of the relationship Brick had with Skipper that he tried to run away from, "Yes!--I left out a long-distance call which I had from Skipper, in which he made a drunken confession to me and on which I hung up!--last time we spoke to each other in our lives...."(Williams 67). Brick was too scared to face the truth about his feelings he felt for Skipper and abandoned Skipper to deal with his revelations alone. In the end, this leads to Skippers death and starts Bricks road to depression.

This scene is also pivotal because this is when Big Daddy is told that he is dying after being under the assumption that he had a spastic colon. Brick, who is tired of being confronted about his own feelings blurts out the news about Big Daddy, " How about these birthday congratulations, these many, many happy returns of the day, when ev'rybody but you knows there won't be any!"(Williams 68). Big Daddy is faced with the new idea that he might be dying and everyone knew except him. This is crucial because the book stems from the fact that Brick is

a drunk who doesn't love his wife, and Big Daddy has money that everyone is trying to get their hands on when he dies. This explains why Brick was so distant to Maggie and explained why he often talked to her with indifference, “ Would you like to live alone, Maggie?” (William 10). Relating to Big Daddy, now that Big Daddy knows he's dying, he has a choice, and everyone's expectations are going down the drain. Mae, who is disliked greatly by Big Daddy, “ what they heard goin' on between Brick an' Maggie, and Jesus, it makes me sick. I'm goin' to move you an' Gooper out of that room, I can't stand sneakin' an' spyin', it makes me sick.... (William 43), now has nearly no chance on receiving the house after Big Daddy dies because she can no longer manipulate Big Mamma. Gooper, who is also the least favorite son, is likely to receive very little, with Big Daddy knowing he has a role in the concealment of his Cancer. Because of this scene, Brick changed the course of the entire play.

Set Design



Directing the Scene

--But Skipper, he had some fever which came back on him which doctors couldn't explain and I got that injury--turned out to be just a shadow on the X-ray plate--and a touch of bursitis.... Lighting bright on Bricks face as he hobbles from the bedroom into the small sitting area in upstage right. Big Daddy is standing across from him in upstage, leaning slightly on the wall. Big Daddy has a grimace on his face and face scrunches as he 'experiences' pain I lay in a hospital bed, watched our games on TV, saw Maggie on the bench next to Skipper when he was hauled out of a game for stumbles, fumbles!--Burned me up the way she hung on his arm!--Y'know, I think that Maggie had always felt sort of left out because she and me never got any closer together than two people just get in bed, which is not much closer than two cats on a--fence humping.... So! She took this time to work on poor dumb Skipper. Light dims slightly and Brick frowns down at the stage, Big Daddy stares at Brick's facial expression at stage right and has a look of concentration on his face. He was a less than average student at Ole Miss, you know that, don't you?!--Poured in his mind the dirty, false idea that what we were, him and me, was a frustrated case of that ole pair of sisters that lived in this room, Jack Straw and Peter Ochello!--He, poor Skipper, went to bed with Maggie to prove it wasn't true, and when it didn't work out, he thought it was true!Light becomes more intense again focusing on Brick. Speed talk when talking about Skipper. Breath is slightly labored. Eyes are erratic, never stay in one place. Good leg is shaking. Cues distant sound of thunder in background-Skipper broke in two like a rotten stick--nobody ever turned so fast to a lush--or died of it so quick.... --Now are you satisfied?Light dims by the end of Bricks rant, body calms down, less body heaving and looks at Big Daddy at stage left.

[Big Daddy has listened to this story, dividing the grain from the chaff. Now he looks at his son.]

BIG DADDY: Are you satisfied? Big Daddy point finger at Brick. Crinkle eyes to convey the importance of the question

BRICK: With what? Brick's voice is quiet and uninterested, focus eyes on the glass of alcohol in left hand. Hold crutch tightly under the opposite arm, look unsteady, eyes unfocused, sweat on hair

BIG DADDY: That half-ass story! Big Daddy is loud and sounds condescending

BRICK: What's half-ass about it?

BIG DADDY: Something's left out of that story. What did you leave out?

[The phone has started ringing in the hall. As if it reminded him of something,

Brick glances suddenly toward the sound and says:] Lights turn dim, light focus on

Brick disperse out to the whole room to resemble the melancholy reflection. Rain starts to drip outside, wind swirls the leaves, still calm

BRICK: Yes!--I left out a long-distance call which I had from Skipper, in which he made a drunken confession to me and on which I hung up!--last time we spoke to each other in our lives.... Brick fidgets, wipes forehead, and eyes roam the stage, do not look at Big Daddy [Muted ring stops as someone answers phone in a soft, indistinct voice in hall.]

BIG DADDY: You hung up? Big Daddy is calm while talking to Brick. Lean in closer to Brick to hear the words.

BRICK: Hung up. Jesus! Well-- Light gets noticeably brighter, but not too bright and is cast all around the room. Wind turns up outside rain a drizzle. Brick is exasperated, roll eyes and put nervous hitch in his voice

BIG DADDY: Anyhow now!--we have tracked down the lie with which you're disgusted and which you are drinking to kill your disgust with, Brick. You been passing the buck. This disgust with mendacity is disgust with yourself.

You!--dug the grave of your friend and kicked him in it!--before you'd face truth with Him! Light turns blinding, like a big revelation, drizzle turns to pour, wind turns to gusts. Big Daddy voice is loud and carries through the stage and audience. Make a knowing smile, nod head in understanding

BRICK: His truth, not mine! Brick sounds defensive (continues with storm and intense lighting on set)

BIG DADDY: His truth, okay! But you wouldn't face it with him!

BRICK: Who can face truth? Can you?

BIG DADDY: Now don't start passin' the rotten buck again, boy! Anger enters Big Daddy's voice. Mouth should move in punctual movements, annunciating every word. Big Daddy start towards Brick in upstage right.

BRICK: How about these birthday congratulations, these many, many happy returns of the day, when ev'rybody but you knows there won't be any! Glass door blows open, thunder and lightning occurs. Rain flies inside wetting both actors. Intense lighting goes out to black and then back on to dim. Brick's voice is intense and loud with anger. Spit flies from Bricks mouth. Hobble up to Big Daddy's personal space, face to face.

[Whoever has answered the hall phone lets out a high, shrill laugh; the voice becomes audible saying: 'no, no, you got it all wrong! Upside down! Are you crazy?' | Brick suddenly catches his breath as he realises that he has made a shocking disclosure. He hobbles a few paces, then freezes, and without looking at his father's shocked face, says:]

Let's, let's--go out, now, and-- Voice stutters, steps back, open mouth in shock

[Big Daddy moves suddenly forward and grabs hold of the boy's crutch like it was a weapon for which they were fighting for possession.]

BIG DADDY: Oh, no, no! No one's going out! What did you start to say? Big Daddy's voice is loud, everything on set is quiet except for Bricks labored breathing and Big Daddy's breathing as

he tries to make sense of Bricks words. Chest is heaving, grimace on face for pain and anger, fist clenched in crutch. Shake crutch.

BRICK: I don't remember. Light is still dim, storm is quiet in background. Brick sounds vague.

BIG DADDY: 'Many happy returns when they know there won't be any'? Big Daddy's voice should read as confusion. Furrow eyebrows in concentration

BRICK: Aw, hell, Big Daddy, forget it. Come on out on the gallery and look at the fireworks they're shooting off for your birthday....Brick looks shaken and nervous. Look away from Big Daddy's face, hobble off towards stage left to the stairs. Voice should be shaky

BIG DADDY: First you finish that remark you were makin' before you cut off. 'Many happy returns when they know there won't be any'?--Ain't that what you just said? Voice conveys clarification, eyes are wide with worry, hands shake

BRICK: Look, now. I can get around without that crutch if I have to but it would be a lot easier on the furniture an' glassware if I didn' have to go swinging along like Tarzan of th'--

BIG DADDY: FINISH WHAT YOU WAS SAYIN'! Voice explosive, no other sounds heard stage or off. Light intensity on Big Daddy's face

[An eerie green glow shows in sky behind him.]

BRICK [sucking the ice in his glass, speech becoming thick]: Leave th' place to Gooper and Mae an' their five little same little monkeys. All I want is-- Brick's voice is calm but clear

BIG DADDY: 'LEAVE TH' PLACE,' did you say? Storm starts back up again, wind picks up and rain roars. Big Daddy's voice is loud, angry, betrayed

BRICK [vaguely]: All twenty-eight thousand acres of the richest land this side of the valley Nile. Voice goes from calm to condescending and uncaring

BIG DADDY: Who said I was 'leaving the place' to Gooper or anybody? This is my sixty-fifth birthday! I got fifteen years or twenty years left in me! I'll outlive you! I'll bury you an' have to pay for your coffin! Voice should shake with denial

BRICK: Sure. Many happy returns. Now let's go watch the fireworks, come on, let's--

BIG DADDY: Lying, have they been lying? About the report from th'--clinic? Did they, did they--find something?--Cancer. Maybe? Storm roars louder, light gets dim.

BRICK: Mendacity is a system that we live in. Liquor is one way out an' death's the Other.... Sate like a fact but bitter and resentful

[He takes the crutch from Big Daddy's loose grip and swings out on the gallery leaving the doors open. A song, 'Pick a Bale of Cotton', is heard.] Rain roars outside and wind picks up, Brick gets sprayed with water

MAE [appearing in door] enter from stage left: Oh, Big Daddy, the field-hands are singin' fo' you! Sounds cheerful, nagging, and looks at Big Daddy with wide eyes

BIG DADDY [shouting hoarsely]: BRICK! BRICK!

MAE: He's outside drinkin', Big Daddy. Has a smile, voice sounds eager (wants Bricks drinking

to bother Big Daddy).

BIG DADDY: BRICK!

[Mae retreats, awed by the passion of his voice. Children call Brick in tones mocking Big Daddy. His face crumbles like broken yellow plaster about to fall into dust. | There is a glow in the sky. Brick swings back through the doors (Entering from stage left), slowly, gravely, quite soberly.]

BRICK: *Make voice melancholic and apologetic but slurred from alcohol* I'm sorry, Big Daddy. My head don't work any more and it's hard for me to understand how anybody could care if he lived or died or was dying or cared about anything but whether or not there was liquor left in the bottle and so I said what I said without thinking. In some ways I'm no better than the others, in some ways worse because I'm less alive. *Sounds eager:* Maybe it's being alive that makes them lie, and being almost not alive makes me sort of accidentally truthful--I don't know but--anyway--we've been friends... --And being friends is telling each other the truth... [There is a pause.] You told me! I told you! [A child rushes into the room (from stage left) and grabs a fistful of fire-crackers, and runs out again.]

CHILD [screaming]: Bang, bang, bang, bang, bang, bang, bang, bang, bang! *Voices are loud and obnoxious over the intense scene between the adults. Can be heard over the thunderstorm outside.*

BIG DADDY [slowly and passionately]: *Light focused on Big Daddy's face* CHRIST--DAMN--ALL--LYING SONS OF--LYING BITCHES!

[He straightens at last and crosses to the inside door (at stage left) . At the door he turns and looks back as if he had some desperate question he couldn't put into words. Then he nods reflectively and says in a hoarse voiced]

Yes, all liars, all liars, all lying dying liars!

[This is said slowly, slowly, with a fierce revulsion. He goes on out.] *Spotlight follows him out the door from stage left to offstage*

--Lying! Dying! Liars!

[His voice dies out. There is the sound of a child being slapped. It rushes, hideously bawling, through room and out the hall door. Brick remains motionless (continues to look down at drink)as the

lights dim out and the curtain falls.] *Storm continues outside*

CURTAIN



Citations

Williams, Tennessee. *Cat on a Hot Tin Roof*. New Directions, 1975.