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Dramatic Publishing

A One-Act Comedy for Girls

by

ANNE COULTER MARTENS

PAJAMA PARTY



THE DRAMATIC PUBLISHING COMPANY

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(PAJAMA PARTY)

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PAJAMA PARTY

A Comedy in One Act

FOR TEN GIRLS

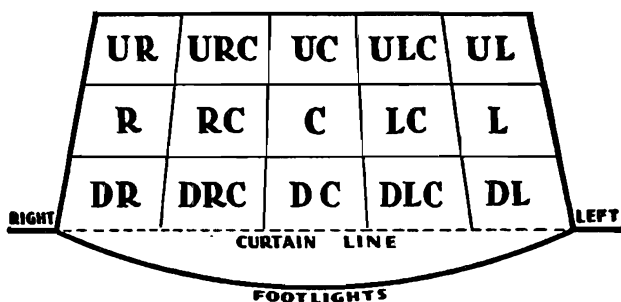
CHARACTERS

GINNY *who gives the party*
MRS. REDMOND *her mother*
SANDY *her younger sister*
NAN *her best friend*
PHYLLIS }
BECKY } *guests*
CARLA }
ELLIE }
MICKY *a stranger*
HELEN *a late-comer*

PLACE: *Ginny's and Sandy's bedroom.*

TIME: *The present. Evening.*

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: U R for *up right*, R C for *right center*, D L C for *down left center*, etc. One will note that a position designated on the stage refers to a general territory, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

PROPERTIES

GENERAL: Twin beds, with matching covers and gay lounging cushions; dressing table, with mirror on wall above it; two boudoir lamps and other accessories on dressing table; small bench; high-backed chair; magazine rack and floor lamp; table or desk, with telephone, telephone book and other small articles; record player and records on small stand; pennants, school souvenirs, etc.; magazines on both beds and on floor, and cushions scattered about on floor; umbrella on bed L; small box for club money on table D L.

CARLA: Overnight bag.

BECKY: Overnight bag.

MICKY: Flashlight.

PHYLLIS: Overnight bag.

ELLIE: Overnight bag.

GINNY: Dishes of candy and potato chips.

SANDY: Blue paper to cover flashlight.

HELEN: Music roll.

PRODUCTION NOTE

Nothing adds more to the polish of a production than the quick picking up of cues. Unless there is a definite reason for a pause, train your actors to come in with their speeches "on the heels," so to speak, of the preceding speeches. When a production lags, audience interest likewise will lag.

It is always advisable during the last week of rehearsals to hold one or more sessions during which the actors merely sit around in a circle and go through lines only with the express purpose of snapping up cues.

PAJAMA PARTY

SCENE: *The scene is the bedroom shared by Ginny and Sandy. Twin beds of the day bed type are against the R and L walls of the room. The beds have attractive matching covers and gay lounging cushions. Against the rear wall, U C, is a dressing table, with a mirror on the wall above it. On the dressing table, among the usual accessories, are two boudoir lamps. In front of the dressing table is a small bench. In the U R corner of the room is a chair with a rather high back. Left of this chair are a magazine rack and a floor lamp. A door D L leads to the front part of the house, while a door U R leads to some other rooms. Downstage of the D L door is a small table or desk, with a telephone, telephone book and other small articles. At D R stage is a small stand with a record player and some records. Pennants, school souvenirs and the usual articles found in a young girl's room complete the setting.]*

AT RISE OF CURTAIN: *The record player is playing loud dance music. SANDY, a lively imp of about thirteen, stands near it, swaying to the music. She wears blue jeans. Several magazines are scattered on both beds and on the floor, along with a couple of cushions. An umbrella is lying on Sandy's bed, L. GINNY, a pretty girl in her teens, comes in D L. She wears a cute pair of pajamas and a robe.]*

GINNY [*annoyed, coming C*]. Sandy, I told you to leave my records alone! Look at the mess you've made of this room!

SANDY [*turning down volume of player*]. I was just reading—to pass the time.

GINNY [*looking around*]. Just reading! [*Picks up two cushions from floor.*]

SANDY [*moving L C*]. Till the pajama party.

GINNY. I had everything in order. [*Puts cushions on her bed, R, and picks up some magazines.*]

SANDY. I'm sorry, Ginny. [*Starts to straighten her bed, L.*] Do you think I ought to change into my new pajamas now?

GINNY [*turning*]. And why, may I ask?

SANDY. For the party, natch.

GINNY. Look, Sandy. I've told you. This is *my* party. For *my* club. No little sisters invited.

SANDY [*aggrieved, crossing C*]. Well, golly, this is *my* room, isn't it? Half of it, anyway.

GINNY. You're to sleep on the living room sofa tonight. Mother said so.

SANDY. Please, Ginny, let me stay. I've never been to a pajama party.

GINNY. No! I don't butt in when you invite your little friends.

SANDY [*indignantly*]. Little friends! [*GINNY ignores her and picks up more magazines, placing them in rack U R.*] All right! [*Pops down on her own bed.*] This is *my* bed, and you can't make me get out!

[*MRS. REDMOND, an attractive woman of about forty, comes in D L. She wears a coat and has her hat in her hand.*]

MRS. REDMOND. I'm leaving in a few minutes. Everything all right? [*Goes to mirror at dressing table to put on her hat.*]

GINNY. Mother, make Sandy get out of here. It's *my* party.

SANDY [*jeering*]. Have it in your own half of the room. [*Flops back on bed.*]

MRS. REDMOND. You might let her stay, Ginny. After all, she's not so very much younger than you are.

SANDY. I bet all they do at their silly old party is giggle and talk about boys!

GINNY [*coming down by her bed*]. We do not!

SANDY. Then why can't I stay?

MRS. REDMOND. The poor child won't have much fun, all by herself in the living room.

GINNY. She can read. [*Picks up a magazine and thrusts it at SANDY.*]

SANDY. I won't! [*Tosses magazine on floor.*]

MRS. REDMOND. Now, Sandy. Pick it up. [*Disgruntled, SANDY picks up magazine. To GINNY.*] I think you're being a little unreasonable.

GINNY. Mother, she acts too infantile. [*Crosses to her bed and sits.*]

SANDY. I suppose you're so grown up?

MRS. REDMOND. Girls, please! [*To GINNY.*] I've told you I won't interfere, since it *is* your party. But you might reconsider.

GINNY [*in a kinder tone, to SANDY*]. You can say "hello" to the girls, and stick around for a few minutes. But that's all.

SANDY [*sighing*]. Okay. [*Sits on her bed again.*]

MRS. REDMOND [*crossing D L*]. Well, that's that, I guess. [*Turns at door.*] Have a good time.

GINNY. We will.

SANDY [*gloomily*]. I won't. [*MRS. REDMOND goes out D L. Telephone rings. GINNY hurries D L to answer it, and SANDY crosses to record player.*]

GINNY [*into telephone*]. Hello. . . . Hi, Helen! You can come, can't you? . . .

[*There is a rap on the door D L and NAN, a vivacious teenager, comes in. She wears a coat over pajamas and a robe. She pauses at L C.*]

NAN. Your mother said you were in here. [*Opens her coat.*] I got a ride over, so I'm all ready.

GINNY [*to NAN*]. Good. [*Into telephone.*] Nan just came in. [*To NAN.*] Helen.

NAN. Anything wrong?

GINNY. Oh, no! [*Listens on telephone.*] Of course it's all right, Helen. What's your cousin's name? . . . I can loan her some pj's. . . . Tell her to walk right in when she gets here. . . . Okay. We'll see you a little later. 'Bye. [*Hangs up.*]

NAN. What's the matter with Helen?

GINNY [*crossing to NAN*]. She forgot about her music lesson tonight. She'll be here later. [*As NAN takes off her coat, displaying her pajamas and robe.*] Just darling!

SANDY [*starting record*]. I've got a dreamy pair, too. Wait till you see them.

GINNY [*warningly*]. You know what I said, Sandy.

SANDY [*frustrated*]. Oh, why was I born so young! [*Turns record player volume very loud.*]

GINNY. Shut that off! [*SANDY turns it low.*] We're going to have an extra girl tonight.

SANDY [*happily*]. Me?

GINNY. No, not you. [*To NAN.*] Helen's cousin Margaret is here for the week-end. I promised to loan her a pair of pj's. Hers are too lacy and Helen's don't fit.

NAN. The more the merrier.

GINNY. She's from Flemingdale. Helen says we'll like her.

SANDY. Everybody always likes everybody but me. [*Turns up volume again.*]

NAN [*at same time*]. Did you hear the police siren a few minutes ago?

GINNY. What?

NAN [*loudly*]. I said—[*As GINNY marches D R and shuts off record player.*]—did you hear the police siren a few minutes ago? [*Now she is shouting in the sudden quiet. SANDY giggles. NAN gives her a playful push toward C stage.*] Oh, you! [*Sits on bed R. GINNY sits beside her.*]

SANDY [*interested*]. What gives with the police? [*Sits on bench U C.*]

NAN. They're riding around looking for the Blue Light Burglar.

GINNY. In *this* neighborhood?

NAN [*nodding*]. Mother and I heard it on the car radio. Somebody reported seeing him—or her—just a little while ago.

GINNY. Him or her?

NAN. They say it could be a girl or a woman wearing slacks.