

ACT ONE
SCENE 2

#1a – Into the Bullpen

OFFICE BULLPEN. A little anthill of activity. The rhythm of the typewriters and key punch machines and the lack of computers remind us once again that this is a very different world than we live in today.

JUDY has finally found the office. She stands beside a desk waiting for someone to notice her. VIOLET is talking to secretaries MARIA DELGADO, young and vibrant, and KATHY, the office gossip.

VIOLET

Good Lord. What is that?

(KATHY glances over at JUDY.)

KATHY

New girl. First day. She's in your section.

VIOLET

My section? Why are they always in my section?!

MARIA

Just lucky I guess.

VIOLET

We're going to need a special locker just for the hat!

(As VIOLET crosses to JUDY:)

Oh brother.

(VIOLET extends her hand to JUDY.)

Hi, I'm Violet Newstead. I'll be training you here at Consolidated.

JUDY

Judy Bernly. Nice to meet you. This is quite a big day for me.

VIOLET

Big day, big hat.

JUDY

Thank you. I left an hour early to make sure I was here on time but the parking was impossible. Fun fact: parking meters were invented in Oklahoma City in 1935.

Sorry – I share trivia when I'm nervous.

VIOLET

Okay, this will all be yours. Thrilling, isn't it? So, let's get started with a typing test. I'm going to dictate and you type.

(VIOLET picks up a memo and begins to read rapidly.)

(VIOLET)

From Franklin Hart, President, Consolidated Industries. To the employees: when planning for your retirement, why diversify? And ...

(VIOLET stops, looks over at JUDY who is frantically trying to keep up.)

It works a lot better with paper in the typewriter.

JUDY

Oops.

VIOLET

Where did you say you worked before?

JUDY

I've never really had a job in an office.

VIOLET

No kidding.

JUDY

You're not going to tell them are you?

VIOLET

I sorta have to ...

JUDY

Yeah.

(starts to get upset)

Well, I'm sorry, but I wasn't sure where on my resume to write, "I have no skills because I've spent my entire adult life taking care of a husband who just dumped me for a nineteen year old named Mindi." With an "i"!

(JUDY sobs.)

VIOLET

Alright, come on now, don't ... cry.

(beat)

So you have absolutely no office skills whatsoever?

JUDY

None.

(beat)

Is this where you call Security?

(VIOLET takes a moment, considers.)

ACT ONE
SCENE 5

THE XEROX ROOM.

Paper is all over the floor. JUDY is trying desperately to clean up the mess. HART enters, followed by BOB ENRIGHT.

HART

What the hell is going on here?

JUDY

I'm sorry, sir, it was moving too fast. Paper started flying everywhere and ...

HART

Weren't you checked out on this thing?

(VIOLET walks in and sees the mess.)

VIOLET

Don't worry about it. I've got it.

HART

Come on, a friggin' moron could operate it.

(JUDY tries not to cry.)

VIOLET

Give her a break. It's her first day.

HART

And it's going to be a long one. You stay after work and clean up this mess!

JUDY

Yes sir, I will.

(As the men exit –)

HART

Hey, Bob. I got one for you. What do you call a woman who has lost 95% of her intelligence?

BOB

I give up.

HART

Divorced!

BOB

Good one, Frank!

HART

Funny, right?

(Both men exit. JUDY starts cleaning up.)

JUDY

I'm not sure I'm cut out for this.

VIOLET

Look, you can do this. But here's the deal ... you can't let them see you cry. They see tears; they go in for the kill. Repeat after me, I will not cry.

JUDY

(crying)

I will not cry.

VIOLET

Keep working on it.

#4 – I Just Might

JUDY

You're so nice.

(VIOLET indicates she doesn't want this spread around. JUDY is left alone.)

WHAT TO DO AND WHERE TO START,
THINGS ARE FALLING ALL APART.
TRYING HARD TO MOVE AHEAD,
BUT KEEP LOSING GROUND INSTEAD.

STILL I HAVE TO TAKE A CHANCE,
PUTTING FEAR AND DOUBT ASIDE.
HAD NO WARNING IN ADVANCE.
NOTHING LEFT TO DO BUT TRY.

AND I JUST MIGHT MAKE IT WORK,
I JUST MIGHT MAKE IT AFTER ALL.
I JUST MIGHT RISE ABOVE THE HURT
THOUGH I SUFFERED QUITE A FALL

BUT I HAVE TO GET A GRIP,
HOLD ONTO IT LIKE A VISE, HMM
HAVE TO FACE THE FALLEN CHIPS,
I JUST MIGHT MAKE IT, I JUST MIGHT.

(JUDY is startled by her husband DICK. He's your average middle-aged guy, sporting a little less hair and a little more paunch than he did ten years ago.)

DICK

Hey, Babe.

JUDY

Dick, what are you doing here?

DICK

Your sister told me you got a job.

(looks at the mess)

Doesn't look like it's exactly up your alley.

JUDY

Oh no, it's completely up my alley. I own this alley. I'll be done in a minute. Do you want to grab a bite to eat? Maybe talk?

DICK

Judy, I can't stay. Mindi's waiting in the car.

(Her face falls.)

These are the final divorce papers. You need to sign them and give them to your lawyer.

JUDY

Oh, I ...

DICK

Bye, Judy.

(He leaves. She calls after him.)

JUDY

What's she doing in the car? Practicing for her learner's permit? – Dick? – I'm sorry

TRANSITION to VIOLET'S garage and DORALEE'S Bedroom.

JUDY remains in the Xerox room:

(VIOLET is standing on a ladder fixing the garage door with her son, JOSH.)

VIOLET

Can you believe it? Me, the mother of an aging child, a widow for godsake and I'm still his "girl."

JOSH

Why do you let him get away with it?

VIOLET

Cause he makes a decision on the promotion in a few days and until then I'm playing the game.

ACT ONE
SCENE 9

VIOLET'S LIVING ROOM. VIOLET, JUDY and DORALEE sit on the couch, getting high. The coffee table is littered with food and drink. The girls are hysterical.

JUDY

(laughing)

You threatened him with a gun?

DORALEE

(laughing)

I got it right here!

(DORALEE opens her purse, shows them the gun, which JUDY grabs and waves. They all scream, then squeal with laughter.)

JUDY

This sure is good –

(inhales)

pot. What's it called again?

VIOLET

Maui wowie.

JUDY

Well, I love it. Maui wowie.

(pause)

I can't feel my lips. Am I stoned?

VIOLET & DORALEE

You're stoned.

JUDY

(staring at the gun)

Hey, you guys! I just got the funniest picture in my head. Then I pictured myself picturing the picture and then I was in the picture of me picturing the picture. Of the picture. In my head.

(Touching DORALEE's chest)

Are these real?

(The two women just stare at her.)

DORALEE

As real as the hair on my head. Well, what was the picture of?

JUDY

What picture?

VIOLET & DORALEE

The one in your head!

JUDY

Oh yeah. I had this picture of everyone from the office dressed like gangsters and they were all trying to rub out Hart. It was just like Fred McMurray in Double Indemnity.

#7 – *Dance of Death*

(Underscore begins as JUDY cradles the gun and the den morphs into a 1940's posh film noir night club "Judy's Joint".

SCENE TRANSITIONS TO:

95 Dreams and plans are in the ma - king.—— Suc -

99 100 101 102
cess is out there for the ta - king.——

103 104 104A 104B
Wish it was a sim - ple as it sounds. I

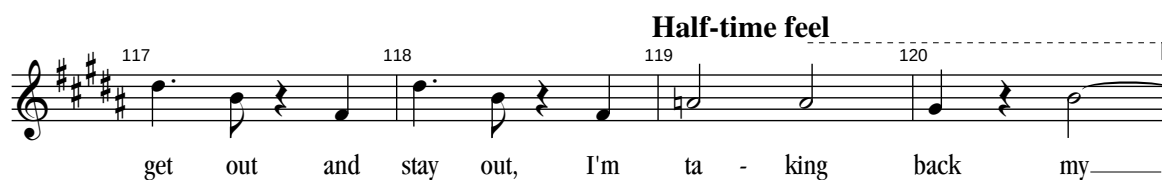
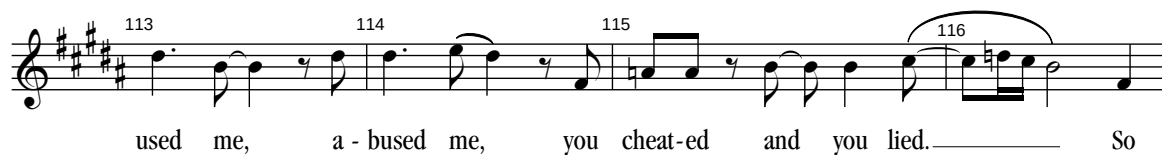
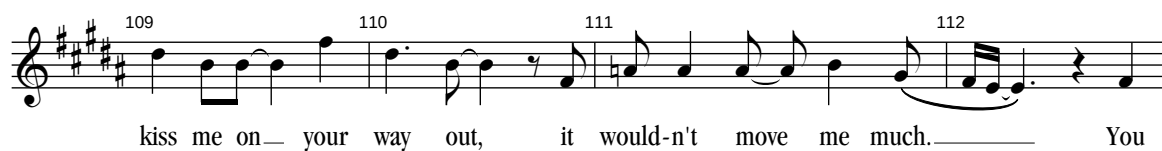
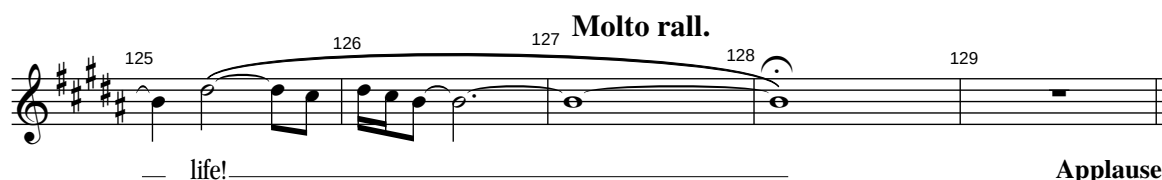
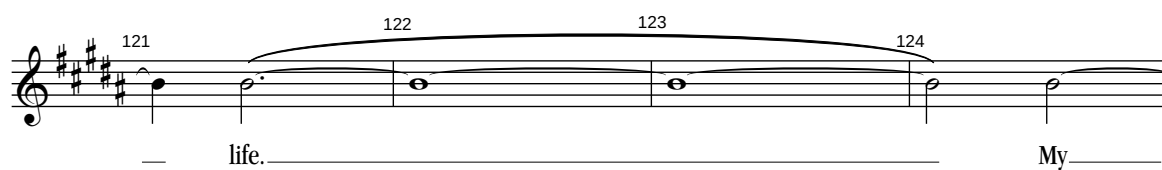
104C 104D 104E 104F
have no choice I have to do it.——

104G 104H 104I 104J
Face the fu - ture, and walk—— in - to it.——

104K 104L 104M 104N (to m.105)
Now that I'm un - fett - ered and un - bound.——

105 **Tempo I;** 106 107 108
Get out and stay out, I've fina - lly had e-nough.—— Don't

#18 – Get Out and Stay Out

**Half-time feel**

**Applause
segue**