



HELLS ANGELS ON TYPEWRITERS

by Angela Wye

A SMITH SCRIPT

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HELL'S ANGELS ON TYPEWRITERS

BY

ANGELA WYE

First performed as a Croydon
Alternative Theatre Company
Production at the Croydon
Warehouse Theatre on 2nd May,
1977.

Cast

Fay	Anne Godfrey
Adriana	Nona Shepphard
Margot	Moira Hughes

Directed by John Baliol

In the boss adulatory office world of Fay are two young subversive secretaries Adriana and Margot who humorously question her roll and that of their own in a male dominated office and beyond.

This comic one-act play is set in an office. Fay is the Senior Secretary and has two office juniors working with her Adriana and Margot. In the adjoining office is their boss Mr Hopcroft who is never seen but makes his presence felt by use of the buzzer-light on Fay's desk when needing to make contact.

**THE BEGINNING OF THE DAY
FAY, ALWAYS PROMPT, HAS BEEN
IN THE OFFICE SOMETIME. SHE HAS
ALREADY REMOVED HER TYPEWRITER
COVER AND OPENED THE POST WHICH
SITS IN A FOLDER ON HER DESK WITH
THE EMPTY ENVELOPES ON TOP.**

**WE COME IN ON HER ARRANGING A
FEW FLOWERS IN A CONTAINER FOR
JR'S DESK, THE BOSS, WHICH SHE
TAKES THROUGH TO HIS OFFICE.**

**ON THE RETURN TREK BACK TO HER
OWN DESK SHE STOPS TO TALK TO THE
OFFICE PLANT, PERHAPS PICKING OFF
DEAD LEAVES AND FEELING THE SOIL.**

FAY (TO THE PLANT) I don't know why it is you can't do better.
It's all right, I shan't ditch you yet – I'll keep hoping.

**SITTING AT HER DESK, SHE PICKS UP
HER NEWSPAPER SPREADING IT OPEN
ACROSS HER TYPEWRITER, GLANCING
THROUGH IT AS SHE TURNS THE
PAGES TO FIND THE SITUATIONS
VACANT COLUMNS. WE SEE HER
CIRCLE ONE OR TWO ADVERTS WITH
A PEN.**

**THE PEACE IS SHATTERED AS
ADRIANA AND MARGOT BURST
INTO THE OFFICE LATE AS USUAL**

**ENGROSSED IN THEIR CONVERSATION
THEY IGNORE FAY AND MAKE FOR
THE COAT CUPBOARD TO REMOVE
THEIR OUTER GARMENTS AND
CHANGE THEIR SHOES**

MARGOT (TO ADRIANA) I'll say it again even if on one listens.

ADRIANA Full marks for trying.

MARGOT Well these days you have to make a stand.

FAY (WITHOUT LOOKING UP) You two are supposed to start on time, not twenty minutes late.

MARGOT (TO ADRIANA) Oooh, have a good day to day and pass it on. I keep telling her, is it our fault we have an office on the twenty-seventh floor -

ADRIANA And the lift jams on the 19th.

FAY Most people allow time for travelling.

MARGOT So you say every morning –
BOTH GIRLS TRY TO USE THE MIRROR ON THE BACK OF THE CUPBOARD DOOR TO TITIVATE AT THE SAME TIME

ADRIANA When you're just sitting there not exactly galvanised yourself.

FAY As your senior I'd be failing in my duty not to remind you of these things.

ADRIANA Ooh – power!

MARGOT What it is!
IN TURN MARGOT AND ADRIANA DRIFT TO THEIR DESKS. EACH HANDBAG GOES IN A DRAWER, THE COVER IS REMOVED OFF EACH TYPEWRITER AND PUT IN A DRAWER AND WORK IS PLACED IN THE MACHINE

MARGOT (NODDING OVER TO OTHER OFFICE) Mr Hopcroft in his office yet?

FAY Not yet.

ADRIANA Well there's someone you could mention the time to.

MARGOT That's right.

FAY Mr Hopcroft is in a managerial position and you are secretaries of his.

ADRIANA Without rights and privileges.

FAY You've got to start somewhere.

ADRIANA Yes, well, we're working up to his job. We've got good speeds -

MARGOT And a longer life expectancy, though we are prepared to die young.

ADRIANA For a good cause you understand.

**BOTH GET ON WITH SOME TYPING
INTERRUPTING THEIR WORK TO JIBE
AT FAY STILL LOOKING AT THE PAPER**

Still looking for jobs, then, in that paper of yours?

MARGOT Don't let us push you out. (CATCHING ADRIANA'S EYE)

FAY Far from it. I can look can't I, out of interest, scan through?

ADRIANA Been doing that for seven years haven't you? Ever since you've been here.

FAY I make no secret of it.

ADRIANA No Need. It's common office practice. There's thousands of millions of people like you, who, everyday walk into their office, open the paper and scan the Sits Vac.

MARGOT They never apply for anything, never. Just sigh and say out loud or otherwise – better stick this job then – a bit longer – and they do. It works very well really, as a kind of drug to get them through the day ready for the morrow, and the day after and the day after that.....

**AT THIS POINT ACTIVITY IS HEARD IN
THE SECOND OFFICE. A DOOR BANGS
SHUT, THE LIGHT GOES ON AND
THERE IS THE SOUND OF A
COATHANGER HITTING ITS HOOK.**

**A KIND OF REFLEX ACTION TO
HOPCROFT'S ARRIVAL RIPPLES
THROUGH THE GIRLS AND FAY.**

ADRIANA Hey, up – I think J.R. has arrived.

**MARGOT STANDS TO ATTENTION
PUTTING HER TWO HANDS TOWARDS
HER FACE AS IF HOLDING A
A TRUMPET AND MAKES A TRUMPET
VOLUNTARY SOUND.**

**FAY SCRAPES TOGETHER HER PAPER
AND PUTS IT IN HER BIN. SHE GETS UP
GIVES THE POST FOLDER TO ADRIANA**

FAY Take his post in will you, right away. (**GIVING THE EMPTY ENVELOPES
TO MARGOT TO CHECK BEFORE THROWING AWAY**) You'll have to
settle down, now, and do some work.

**MAGOT BEGINS TO CHECK THE
ENVELOPES BEFORE THROWING
THEM AWAY**

**ADRIANA OPENS THE FOLDER TO
LOOK INSIDE.**

ADRIANA Anything good here. One marked confidential.

**ADRIANA HOLDS UP THE
ENVELOPE TO THE LIGHT.**

**FAY SNATCHES THE ENVELOPE
AND POST FOLDER OUT OF
ADRIANA'S HANDS**

FAY That's what I'd expect from you. I'll take these in.

ADRIANA Suit yourself.

**FAY MAKES FOR HOPCROFT'S
OFFICE**

MARGOT (**COMMISERATING WITH ADRIANA**) Never mind, we'll get a dekko
later, eh, when they're on his desk.

ADRIANA I bet she's telling him we were late again.

MARGOT It'll make no difference to him.

ADRIANA Creep over and have a listen.

MARGOT What for? All that prissy small talk about the weather and the trains.

ADRIANA Go on – rising to great heights involves the acquisition of knowledge from undisclosed sources. I'll cover for yer.

**SHE TYPES WHILE MARGOT
CREEPS OVER TO THE DOOR
TO LISTEN**

MARGOT **(WHISPERING BACK TO ADRIANA)** Hush will yer, I can't hear a thing.

ADRIANA If I stop typing they might think we're not working. I'll try and do it quietly.

MARGOT **(AGREEING WITH AN ARM GESTURE)** Quietly. Hey up, I think she's coming back.

**MARGOT FLATTENS HERSELF AGAINST
THE WALL AS FAY SWEEPS BACK INTO
THE OFFICE. MARGOT SHADOWS FAY.**

FAY As I thought, you two won't get away with being late much longer.
(NOTICING MARGOT'S EMPTY CHAIR) Where's she gone?

MARGOT **(BEHIND FAY)** Boo!

FAY JUMPS

FAY How dare you startle me like that!

**MARGOT MAKES FOR HER DESK
ON TIPTOE**

MARGOT I'd say your nerves are bad.

FAY And I was saying that you two won't get away with being late like this much longer.

MARGOT I heard you the first time.

FAY Mr Hopcroft says -

ADRIANA **(TO MARGOT)** Oh dear, a woman that speaks another person's words.

MARGOT A common failing.

FAY **(PRESSING ON)** Mr Hopcroft says that this company will shortly be installing a new system for recording staff arrivals and departures. He says a hidden shaft of light will pick up and monitor a number of tattooed on the skin in radioactive ink, synchronise it with a time clock and transmit it on to magnetic tape for computer scrutiny.

ADRIANA Being got at are we? Well, there's just one thing, no one's going to tattoo a number on me.

MARGOT Me neither. You mean put drops in your tea and hold you down while the man from the ministry rolls down your draws and stamps your bottom

ADRIANA In such a place that it doesn't show when you wear a bikini. It's frightening.

MARGOT It's improper.

FAY Not to the man from the ministry -

ADRIANA Who's already egg-graded your mind and is handing out free gifts for your liver and kidneys before you die.

FAY You'll see. Mr Hopcroft says -

ADRIANA Oh well, if Mr Hopcroft says -

FAY You'll see.

FAY Oh dear, oh dear, oh dear.....

**THERE'S QUITE A BIT OF FLAP FROM
FAY AS SHE COMES AND GOES
LOOKING FOR THINGS IN HER DESK
DRAWER AND TAKING THIS AND
THAT TO COPE WITH THE
EMERGENCY IN THE OTHER ROOM**

MARGOT What an earth's going on?

ADRIANA How the hell should I know?

**ON ONE TRIP FAY SPEAKS TO
THE GIRLS**

FAY I might know you two would do nothing in a crisis. **(GOES BACK INTO HOPCROFT'S OFFICE)**

MARGOT **(TO ADRIANA)** What crisis?

**ADRIANA SHRUGS AND SO DOES
MARGOT**

**EVENTUALLY FAY COMES OUT FOR
A CAN OF AIR FRESHNER WHICH SHE
FINDS IN THE FILING CABINET AND
TAKES IT BACK INTO HOPCROFT**

FAY Oh dear, oh dear, oh dear.....

**THE DOOR TO HOPCROFT'S OFFICE
REMAINS AJAR
MARGOT HALF RISES FROM HER
CHAIR TO SEE WHAT'S GOING ON**

ADRIANA **(TO MARGOT)** D'you think he's dying?

MARGOT What, standing up?

FAY **(OFF FROM THEN OFFICE)** You two – get on with the work you've got to do.

DOOR SLAMS

MARGOT **(TO ADRIANA)** Faster.

ADRIANA **(TO MARGOT)** Faster.

**THEY SIT DOWN AT THEIR
TYPEWRITERS AND DO JUST THAT**

**TYPING AWAY, MARGOT MAKES
A MISTAKE, GROANS AND RIPS
THE PAPER OUT OF THE
TYPEWRITER, SCREWS IT UP AND
THROWS IT INTO HER WASTEBIN.
SHE PUTS MORE PAPER INTO THE
MACHINE BUT AGAIN HER HANDS
LET HER DOWN AND SHE SMASHES**

**THEM ACROSS THE TOP OF THE
TYPEWRITER.**

BIG FED-UP SIGH FROM MARGOT

MARGOT (UNSETTLED) Another long day.

**MAKES TO LOOK OUT OF THE
WINDOW**

I'd like to be out, out enjoying it.

**ADRIANA TAKES THE WORK OUT
OF HER MACHINE TO RULE LINES
ON THE PAPER**

ADRIANA Well don't take the short cut.

MARGOT Eh?

ADRIANA The short cut, through the window.

MARGOT Some chance of that when it doesn't even open. Not even for fresh air. A bloody air vent's not the same as an open window.

ADRIANA Some fancy architect's dream, windows that don't open

MARGOT The cheek these architects have, arranging our lives by scale drawings of a better future which doesn't exist.

ADRIANA Its only recently people have become concerned that hundreds of them have been invading the earth. They all have jelly-mould minds and concrete thoughts of sky-high achievements.

MARGOT **(STILL GAZING OUT OF THE WINDOW)** Which all cancel each other out by the cheap monotony of their similarity. All these awful office blocks deliberately dotted about to make the wind blow up your skirt.

ADRIANA Well they're mostly men aren't they?

MARGOT Architects?

ADRIANA And there's no known deterrent against them. Not even moth spray works. The bloody architect lives on.

MARGOT Just to keep the windows clean in this office block it takes two men a whole year; inside and out.

ADRIANA Well there you are, you see. One man's dream is another's nightmare.

FAY COMES OUT OF HOPCROFT'S OFFICE, WASTEBIN IN HAND, FULL OF CRUMPLED PAPER AND WATCHED BY ADRIANA AND MARGOT SHE PASSES THROUGH THE OFFICE TO DEPART OFF

FAY Dog dirt on his shoe. (EXIT)

ADRIANA AND MARGOT RAISE THEIR EYES TO HEAVEN

BUZZER/LIGHT ON ADRIANA'S DESK

ADRIANA Bless me. Cupid calls. (SHE TAKES OUT HER NOTEBOOK AND PENCIL)

ADRIANA STARTS A COUNTDOWN TO TEN BEFORE DEPARTING, MARGOT JOINING IN

ADRIANA One ...two..three...four...five..

ADRIANA) Six seven eight nine ten.
MARGOT)

COUNTDOWN FINISHED ADRIANA DEPARTS

FAY ENTERS DRYING HER HANDS ON A PAPER TOWEL, HER WASTEBIN EMPTY, UNDER HER ARM

MARGOT IS STILL BY THE WINDOW

FAY Do heights have a great fascination for you? You're forever gazing out of that window. You should be careful, they have a drawing power all their own. Maybe you should ask for a transfer to a lower floor.

FAY SWITCHES THE KETTLE ON AND SETTLES AT HER DESK

