(DEAN, OLIVER, TERRY, and OFFICE WORKERS make the noises below. With each sound, INDIGO becomes more uncomfortable and jumpy.)

1. **Monotonous** $\text{\textfrak{f}} = 96$

   (This should be performed by the majority of the actors)

   Typing, a few workers interject sighs, coughs, sneezes, etc.

2. Stomps and/or desk taps

   (Some actors, one at a time, should switch off on this every two measures.)

3. Staple Papers in trash

4. Open Drawer

5. Stamp

   (sound cue)

   Phone Ring

6. Close Drawer
Office Sequence Part 1:
Familiar Place

Please hold. (OPERATOR)

(Stomps and/or desk taps)

(sound cue)
Photocopier

(sound cue)
Paper Shredder
Office Sequence Part 1:
Familiar Place

OFFICE WORKERS:

The

(Typing only)

(Photocopier) Machine Whirring

mornings are great, coffee at two, traffic at eight, here by nine.

heavy
Office Sequence Part 1:
Familiar Place

16 (Typing)

17 (Stomps and/or desk taps)

Open drawer
Staple
Stamp
Close drawer

Paper Shredder

18 (OFFICE WORKERS)

19

20

21

Nothing new, Lunch at twelve, Meeting at two, Traffic at five.

Photocopier
Shit, I gotta drive.
The
mornings are great, coffee at two,
The mornings are great, coffee at
The mornings are great,
(Typing)
(Stomps and/or desk taps)
(Photocopier)
Traffic at eight, Here by nine.

Traffic at eight, Here by

Traffic at eight, Here by

Traffic at eight, Here by

Machine whirring
Office Sequence Part 1: 
Familiar Place

Noth - ing new, Lunch at twelve,

GROUP 1

Noth - ing new, Lunch at

GROUP 2

Noth - ing new, Lunch at

GROUP 3

INDIGO: Here by nine. Noth - ing new,

Typing

Hm hm hm

Typing

Stomps and/or desk taps

Typing
Meeting at two, Traffic at five.

twelve, Meeting at two, Traffic at

Lunch at twelve, Meeting at two,

Hm hm hm
Office Sequence Part 1: Familiar Place

(GROUP 1)

(GROUP 2)

five.

(GROUP 3)

Traf-fic at five.

(INDIGO)

(hm hm hm)

(Typing)

(Stomps and/or desk taps)

Shit, I gotta

Shit, I gotta
Office Sequence Part 1:
Familiar Place

(GROUP 1)

drive.

(GROUP 2)

drive.

(GROUP 3)

drive.

Drawer:
Open
Close
Office Sequence Part 1:
Familiar Place

SOLO 1:
\( \text{mf} \)

Put the kids \( \text{first} \)

SOLO 2:
\( \text{mf} \)

Got\-\-ta get pro\-\-mo\-\-ted

OPERATOR:

(Typing)

Please hold.

(Stomps and/or desk taps)

Please hold.

Phone ring
Put me through the worst.

SOLO 3:

Gotta pay the bills.

Got some light.
Hope I'm not demoted

Don't have other skills

Office Sequence Part 1:
Familiar Place
Office Sequence Part 1:
Familiar Place

V. S.
Office Sequence Part 1:  
Familiar Place

\[ \text{WORKERS (S/A):} \]
\[ \text{Put me through the worst} \]
\[ \text{WORKERS (T/B):} \]
\[ \text{Put me through the worst} \]
\[ \text{Slam Papers} \]
\[ \text{Stomp/Tap} \]
\[ \text{Stomps} \]

\[ \text{Gossip in the hall and then you rinse and repeat.} \]
\[ \text{Gossip in the hall and then you rinse and repeat.} \]
I just wanna make myself cozy in the bed sheets, __________

I just wanna make myself cozy in the bed sheets, __________

And

And

get away from this familiar

get away from this familiar

Office Sequence Part 1:
Familiar Place
Typing, interject sighs, coughs, sneezes, etc.

Put the kids first

SOLO 1: Typing only
Office Sequence Part 1:
Familiar Place

SOLO 2: $\text{mp}$

Got-ta get pro-mo-ted

SOLO 3: $\text{mp}$

Got-ta pay the bills.

INDIGO: $\text{mf}$

Ev-ery-thing's new

(\( \text{molto accel. e cresc.} \))

Put me through the worst
Office Sequence Part 1:
Familiar Place

That's what I need.

Hope I'm not demoted

Don't have other skills

Direct Segue
Office Sequence Part 2: Unfamiliar Place

Music and Lyrics by Blake Dylan Pilger

Piano/Vocal

Anxious Vivace \( \downarrow = 128 \)

Isn't this fun?

Isn't this nice?

You look around.

And see grey walls twice.

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Office Sequence Part 2: Unfamiliar Place

Isn't this neat?

Isn't this great?

Working till five in a tiny crate?
I've never seen an expression-less face.

I've never seen people work at this pace.

I've never been to an icier space.

I'm in an unfamiliar place and I
Shredder

What was that noise?

What is that smell?

What was that thing

That we're trying to sell?

Con ped.
Office Sequence Part 2:

Unfamiliar Place

45

(Solo)

46

47

48

50

51

52

53

I am here ________ for a rea - son.

55

56

I'm gon - na do _______ fine.
*Adjust according to the pronouns that the actor who plays TERRY uses.*
I think I'll type with a more vacant face. I think I'll work at a hasti-er pace.

I think I'll make a new home in this space.

I'm in an unfamiliar place and I
Driving, as before $\downarrow = 84$

WORKERS, GROUP 1 (S/A):

Paper work, copiers, computers, spreadsheets,

WORKERS, GROUP 1 (T/B):

Paper work, copiers, computers, spreadsheets,

WORKERS, GROUP 2 (S/A):

Paper work, copiers, computers, spreadsheets,

WORKERS, GROUP 2 (T/B):

Paper work, copiers, computers,

(INDIGO)

Paper work, copiers, computers,

love

(These are performed by WORKERS)

Paper Slam

Stamp

Typing

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Gossip in the hall and then you rinse and repeat.

Gossip in the hall and then you rinse and repeat.

Putters, spread sheets, gossip in the hall and then you rinse and repeat.

Putters, spread sheets, gossip in the hall and then you rinse and repeat.

—

Office Sequence Part 3:
Familiar Place
GROUP 1 and 2 (S/A):
I just wanna make myself cozy in the bed sheets,

GROUP 1 and 2 (T/B):
I just wanna make myself cozy in the bed sheets,

Office Sequence Part 3:
Familiar Place
And get away

INDIGO (inner world):
I am here for a reason

(sound cue)
Photocopier
from this fa-mil-i-ar place.

Paper Slam

GROUP 1: \( mp \) cresc. poco a poco

Put the kids first

GROUP 2: \( mp \) cresc. poco a poco

Got-ta get pro-mo-ted

Typing
Got ta pay the bills.
Put the kids first
Got ta get pro mo ted
Got ta pay the bills.

Got ta get pro mo ted
Got ta pay the bills.
Put the kids first
Got ta get pro mo ted

Put the kids first
Got ta get pro mo ted
Got ta pay the bills.
Put the kids first

I am here for a rea son

RELATIVE: And do you know whose fault that is? It's all yours!
Put the kids first
Got-ta get pro-mo-ted
Got-ta pay the bills.

Got-ta pay the bills.
Put the kids first
Got-ta get pro-mo-ted

Gott-a get pro-mo-ted
Got-ta pay the bills.
Put the kids first

(INDIGO) (curling into a ball)

You're right! You're right! You're right, you're—
DEAN: Hey, what are you... doing?
(ENSEMBLE snickers. INDIGO pretends not to notice DEAN, acting as if THEY had been working normally the entire time.)
DEAN: I said, what are you doing?
INDIGO: (clearly not typing) T-typing!
(DEAN begins to laugh. ENSEMBLE peeks over their desks, some joining in and snickering.)
DEAN: You know, what ARE you anyways?
INDIGO: What am I? What do you mean?
DEAN: The boss mentioned something about you, like I'm supposed to call you something. What was it, some type of binary not gender. . .gendered. . . gendary. . .or some shit?
(ENSEMBLE snickers, DEAN pauses then continues.)
DEAN: So yeah, what are you. Like, are you a boy or a girl or a —
(THE BOSS enters.) (GO)

(ALL rush back to their seats. BOSS exits. OLIVER, who has been watching silently all along, pushes HIMSELF awkwardly to the beat in his rolling chair. HE crashes directly into INDIGO's chair, scaring INDIGO.)

ENSEMBLE MEMBER: The boss! Run! (GO)