

the beginning of

BLADDER CONTROL (from **ONLY HUMAN**)

a short play by Rich Orloff

(**BLADDER CONTROL** is also in Playscripts' anthology **NOTHING SERIOUS.**)

Place: A conference room.

Time: The present.

Characters: ALISON, a corporate trainee, mid-20's
BARBARA, the project manager, 40's
CRAIG, Barbara's assistant, late 20's
DON, an architect, near 40
PETER, Don's assistant, late 20's

The meeting is already underway. Everyone is looking at blueprints laid out on the conference table. ALISON, BARBARA and CRAIG work for a movie exhibitor. DON and PETER work for an architectural firm hired by the exhibitor.

BARBARA

...which means the projection booth –

PETER

The structural engineers assured me they could resolve it.

BARBARA

Well, that shouldn't be a problem then.

DON

Not at all.

BARBARA

I still can't get over the lobby.

DON

You're not supposed to. Ever.

BARBARA

It'll be like going to a movie palace, except with fourteen theaters instead of one.

DON

I want people to come to this theater even if they don't know what movie they want to see.

BARBARA

You've really created a, a –

DON

An important public space.

BARBARA

Exactly... Upstairs is going to love this.

CRAIG

The city, too. This should quiet the flack about us getting this location.

DON

I think when the merchants see how this revitalizes downtown, all flack will be history.

CRAIG

I'm still, about the automatic escalator –

PETER

A light beam triggers it.

CRAIG

I know. I'm just concerned that –

PETER

We always have the option of turning it into a regular escalator with one flip of a switch.

CRAIG

Then fine.

DON

So, Barbara –

BARBARA

Don.

DON

Is there anything else you want us to add to the list before you sign off on this?

BARBARA

No, no, everything looks in order to me.

DON

Craig?

CRAIG

Everything looks in order to me.

DON

Great.

PETER

Great.

DON

(overlapping with the above)

Alison?

ALISON

What?

DON

Anything to add?

ALISON

Oh, no, I – Well, is it, is it okay if I ask just one question?

DON

That's why we're here.

Alison looks at Barbara.

BARBARA

Go ahead.

ALISON

Well, I'm not an architect –

DON

Hey, I don't care if you're the president or a, a –

CRAIG

Trainee.

DON

If you can make this better –

ALISON

Well, it's just... just one thing, really.

DON

Spit it out.

ALISON

About the size of the bathrooms...

PETER

They exceed the code requirements.

ALISON

I know, but, well, I was just wondering,
if it's okay –

DON

Go.

ALISON

If, if you look at the comparative size of the
men's and women's bathrooms on the main floor –

PETER

They're exactly the same.

ALISON

I know, but...

DON

Yes?

ALISON

Well, have you, have you ever noticed the lines
outside women's rest rooms in movie theaters?

DON

I must confess it's not usually where
I direct my attention.

ALISON

It's just that women, well –

BARBARA

What's your suggestion, Alison?

ALISON

Well, I was wondering, how many stalls
are in the men's room?

DON

Ed.

ED

Three stalls and six urinals.

ALISON

And for women?

ED

Seven stalls. But –

ALISON

It –

ED

– stalls take up more space than urinals.

ALISON

I know. But it occurs to me if, if we move this wall over, since the bathrooms are adjacent –

ED

You want to move *a wall*?

ALISON

It's not a structural wall – Then there could be one more stall for women.

DON

(looking at the plans;
an abrupt sound)

Hm.

ED

Well, we'd lose a couple of urinals. Or one stall.

ALISON

You'd still be up to code.

DON

Hm.

CRAIG

I don't see – I mean, I have to wait in line sometimes, too. And I'm a *guy*.

ALISON

But women – Haven't you noticed how there are always lines outside the women's room and virtually none outside the men's room?