



WAAPA

## PERFORMANCE MONOLOGUES and SCENES 2026 COMMENCEMENT

- CONTEMPORARY MONOLOGUES
- SHAKESPEARE MONOLOGUES
- SCREEN PERFORMANCE SCENES

## Contents

---

<b>CONTEMPORARY MONOLOGUES</b>	<b>3</b>
CRYING IN HMART by Michelle Zauner	3
THREE SISTERS by Anton Chekhov	4
JULIE (AFTER STRINDBERG) by Polly Stenham	5
BROTHERS WRECK by Jada Alberts	6
SHE HE ME by Raphaël Amahl Khouri	7
WOMAN OF MANHATTAN by John Patrick Shanley	8
GLORIA by Branden Jacobs Jenkins	9
HOTEL SORRENTO by Hannie Rayson	10
THREE SISTERS by Inua Ellams, after Anton Chekhov	11
SOMETIMES I DREAM IN CHINESE by Betty Quan	12
SLAVE PLAY by Jeremy O. Harris	13
A MANUAL OF TRENCH WARFARE by Clem Gorman	14
ANIMAL KINGDOM, a film by David Michod	15
THE INHERITANCE by Matthew Lopez	16
GOODBYE CHARLES by Gabriel Davis	17
THREE SISTERS by Inua Ellams, after Anton Chekhov	18
CITY OF GOLD by Meyne Wyatt	19
CROOKED PARTS by Azure D. Osbourne-Lee	20
WOMEN OF THE SUN by Andrea James	21
ENGLISH by Sanaz Toossi	22
HIBERNATION by Finegan Kruckemeyer	23
<b>SHAKESPEARE MONOLOGUES</b>	<b>24</b>
ANTONY AND CLEOPATRA; Act 5 Scene 2, Cleopatra.	24
JULIUS CAESAR; Act 2 Scene 1, Portia.	25
ALL'S WELL THAT ENDS WELL, Act 1, Scene 3, Helena.	26
AS YOU LIKE IT; Act III Scene v, Phoebe.	27
ROMEO AND JULIET, Act 3 Scene 2, Juliet.	28
MACBETH; Act I Scene IV, Lady Macbeth.	29
TWELFTH NIGHT, Act 2; Scene 2, Viola.	30
THE TWO GENTLEMEN OF VERONA, Act 1 Scene 2, Julia.	31
HENRY IV Part 1, Act 1 Sc 2, Prince Henry.	32
JULIUS CAESAR, Act 3 Scene 2, Antony.	33
MACBETH, Act 1 Scene 7, Macbeth.	34
THE COMEDY OF ERRORS, Act 3; Scene 2, Antipholus.	35
THE TEMPEST, Act II Sc ii, Caliban.	36
CORIOLANUS, Act 1 Scene 1, Marcius.	37
RICHARD III, Act 1 Scene 4, Clarence.	38
ROMEO and JULIET, Act 2 Scene 2, Romeo.	39
TWO GENTLEMEN OF VERONA, Act 4 Scene 4, Launce.	40
TITUS ANDRONICUS, Act 5 Scene 1, Aaron.	41
RICHARD II; Act 3 Scene 2, Richard	42
TROILUS AND CRESSIDA; Act 3 Scene 2, Cressida	43
<b>DIPLOMA OF SCREEN PERFORMANCE – SCENES</b>	<b>44</b>
HOME AND AWAY – EP. 6796	44
IN A WORLD	47
MAGNOLIA	51
NEIGHBOURS – EP. 7326	54
THE HEIGHTS – S2 EP. 7	57

## CONTEMPORARY MONOLOGUES

---

### CRYING IN HMART by Michelle Zauner

#### MICHELLE

I am sitting next to a Korean mother and her son. The kid dutifully gets their silverware from the counter and places it on paper napkins for the both of them. He's eating fried rice and his mom has seolleongtang, ox-bone soup.

He must be in his early twenties, but his mother is still instructing him on how to eat, just like my mom used to. "Dip the onion in the paste." "Don't add too much gochujang or it'll be too salty." "Why aren't you eating the mung beans?" Some days, the constant nagging would annoy me. Woman, let me eat in peace!

The mom places pieces of beef from her spoon onto his spoon. He is quiet and looks tired and doesn't talk to her much. I want to tell him how he should be kind to his mom, remember that life is fragile and she could be gone at any moment. Tell her to go to the doctor and make sure there isn't a small tumor growing inside her. I want to tell him how much I miss my mother.

---

## THREE SISTERS by Anton Chekhov

### IRINA

Tell me, why is it I'm so happy today? As if I were sailing, with the wide, blue sky above me, and great white birds soaring in the wind. Why is it? Why? I woke up this morning, I got up, I washed – and suddenly I felt everything in this world was clear to me – I felt I knew how life had to be lived. Dear Ivan Romanich, I can see it all. A human being has to labour, whoever he happens to be, he has to toil in the sweat of his face; that's the only way he can find the sense and purpose of his life, his happiness, his delight. How fine to be a working man who rises at first light and breaks stones on the road, or a shepherd, or a teacher, or an engine driver on the railway... Lord, never mind being human even – better to be an ox, better to be a simple horse, just so long as you work – anything rather than a young lady who rises at noon, then drinks her coffee in bed, then takes two hours to dress... that's terrible! In hot weather sometimes you long to drink the way I began longing to work. And if I don't start getting up early and working, then shut your heart against me, Ivan Romanich.

---

## **JULIE (AFTER STRINDBERG) by Polly Stenham**

Content warning: Adult themes (abortion)

### **KRISTINA**

I hold your hair up when you're sick. I pick you up after your abortion. I wash your bloodstained underwear. I get up most days and I serve you. But I tell myself, it's not her fault. She's a nice girl. It could be the other way round. She treats me well. She treats me like a person. She didn't write history. She's just snared in the story like me. Sometimes she even makes it possible for us to both pretend that we're not hostage to our situation. Sometimes when we're talking in the kitchen, we can both pretend that it's all pretend. And that makes the job, sort of bearable, that we both have moments of pretending. That it all isn't so fucked. That it all isn't so fucking unfair. You see all I had here, was a tiny bit of dignity. But even that you've snatched, and it wasn't even precious to you. I don't think you even knew I had it. That I need it. I don't think you know what it's like to need something. Just what it's like to want. And want. And want. Because, what you've done, what you've just done, is worse than sex with someone you shouldn't. That's child's play really. It's ordinary. It's the oldest trick in the book. What you've actually done is you've turned the light on. When we'd both agreed to sometimes have it off. In what you've done, you've reiterated everything. In your action is the whole world. Of taking and taken. You are wrong. You are what's wrong.

---

## **BROTHERS WRECK by Jada Alberts**

### **ADELE**

There's this spot the boys used to fish at. Jarrod, Rue and Joe.

Couple of years back they rescued this tinny from the dump. It sat on the front lawn busted and full of holes so long, they nicknamed it 'The Front Yard Challenge.' Eventually they patched the holes. Joey found an old motor, Jarrod fixed it. Ruben would watch the moon and tides and they'd fish all the time, the 3 of them. All night and all day if they could.

They found this spot on the harbour with 3 sunken ships all in a clump. Brothers Wreck they named it, best spot on the harbour. Place is teeming with fish, get the salmon schools coming in on a high, couple of barra if you're lucky.

*Beat.*

Since Joey's gone it's like... I can't help but think we'll all end up down there, sunk. At the bottom of the ocean, clumped together.

*Pause.*

Maybe you can't talk about it, patient confidentiality or whatever, that's ok, I just. I just want to know if he's moving, not sinking.

---

## **SHE HE ME by Raphaël Amahl Khouri**

### **OMAR**

Location: Amman, Jordan. Time: 4:30. The advertising agency he worked at was trying desperately to look authentic. Its furnishings of skateboards, graffitied walls decorated with vintage posters, just reeked of middle-aged ad executives trying to look "Street," trying to get down with the kids. On one lonely wall hung a framed certificate that licensed OMAR M to pursue the calling of art director, with no one ever suspecting him of being an agent of gender subversion. Just when the sexist macho bigots working at this office begin to find comfort in his big fat bearded man exterior, BAM! He camps it up! He is nothing short of invincible. He was born into a gender dystopia, a Fertile ground where the patriarchal villain of bigoted masculinity thrives and reproduces itself from generation to generation. But no matter how they tried, he would not succumb. Nothing short of ending compulsory gender norms would satisfy him. His mission at work today? SHOCK THE BIGOTED MALE CO WORKERS INTO RETHINKING GENDER. His outfit? GOPHER MAMBO!

(Campy dance to Yma Sumac's "Gopher Mambo.")

I remember once when I was around thirteen, my really macho brother was completely in love with an Iraqi girl and my father was very disapproving of it and forbidding and angry, because you know, (imitating angry dad) Who is this strange girl? And my brother was just devastated, he was in pieces. I wanted to console him. I literally dragged my brother to the basement. I grabbed him by his hand, and he was a big man. I was caressing him, caressing his hands, I was saying, Shh, don't worry, it's going to be ok, shhh, and I actually suggested he go and do ablutions and pray (he giggles), just as a way to find comfort and he did and it helped (he smiles). I remember my mom was busy upstairs, she was trying to calm my dad down, and I was with my brother comforting him, and-it just pains me that I actually - that I actually stood up for him. I'm sorry- (gets emotional) and then when he was the one attacking me later, there was no one to comfort me. That's what really hurts me.

---

## WOMAN OF MANHATTAN by John Patrick Shanley

### JUDY

I will! I will dream on. Because that is exactly what I am talking about. My dreams. Which you do not know. And which you don't think are important enough to know. Do you think this body is something? What a joke! Any great poet the last three thousand years will tell you what a joke that is! This stuff, this flesh, this heavy breathing ... We have this aptitude in our hearts and brains and souls to arrive at something so rich and inflamed and unspeakable and sacred and New! Not this tired shit you want to foist on me. That's not what I want. I won't give up my standards! I know what I know. If I tried to live on the kind of things you're offering me, I'd starve to death. You've got to dig for treasure, Duke! Not settle for the stuff just lying out on the ground. You could sleep with me if you weren't so god damn lazy and narcissistic and were willing to exert yourself a little and show some interest in the actual core of another human being! But you will not sleep with me because I will not perform a stupid mechanical pantomime, like I was trying and failing to remember something fine, something from a better world, something alien and beautiful and lost! What, you look vacant, don't you get it? I'll give it to you in a nutshell. I'll give it to you in basic modern American: I'm not interested in the hardware without the software. Look, let's just let this fall apart, okay? Don't hang around for the sake of neatness. I'll get the check. It was worth that much to me to have my say.



---

## GLORIA by Branden Jacobs Jenkins

### KENDRA

You know, a bad thing happened to both of us! -to all of us! -but you seem to think it happened only to you. And why is that? Because you went to Gloria's dumb party and she saved you? Because you were "a witness" to everyone's last moments? Or because you're entitled to think the world automatically cares about you and what you saw and what you think? (Beat.) You are aware that the rest of the world has moved on from Gloria, correct? Every other week there's been another tragedy - another shooting. Every other week there's been a disgruntled somebody mowing down a movie theatre or a kindergarten or a shopping mall or a doctor's office. With every bullet that's passed through their guns, Gloria has receded farther and farther into memory, becomes a shorter and shorter sentence in the annals of American violence. The only thing people will probably remember about that day is that it was the day Sarah Tweed died. You didn't survive the Holocaust.

I think I just realized what Gloria actually did. She didn't save you at all, did she? She couldn't. She thought she was giving you your life back, but there was no life there to give back. I mean, what are you trying to save here? What is the endgame? You don't believe a writing career is waiting for you on the other side of this? A career as what? A "memoirist"? Do you think you're still in some race? What was all that worth now, Dean? All that networking? All that self-righteousness? All that slaving away in that cubicle as Nan's lapdog? Was it worth these fifteen minutes you're living as a footnote in the life of our office freak?

---

## HOTEL SORRENTO by Hannie Rayson

### MEG

The problem with loyalty is that you can keep on and on, living a lie. And you don't even know you're doing it.

*Troy doesn't understand.*

I don't know whether you'll be able to make sense of any of this. But I'll tell you anyway. It's not fair otherwise.

*Pause.*

For quite a long time, I was very much in love with him. Your Dad. I never admitted it. In fact I only admitted it to myself when I was half way through my book. He was such a wonderful man. He was loving and warm and generous. And so funny. He used to make us laugh. Hil and me. We'd be on the floor, holding our stomachs. Absolutely weak with laughter.

*She smiles at the memory.*

He was also very sensual. Very affectionate. For those last two years before he died, I thought that he wanted to have an affair with me. I'd got it into my head that he was quite infatuated. And maybe he was. A little bit. But I was resolved that nothing could happen. He was married to my sister. You don't do that. Still, I think if I'm honest... I did want something to happen. Anyway that night, I was staying with Dad. The phone rang about midnight and it was Gary. He said he had to meet with me urgently. Somewhere private. So I agreed to meet him on the pier. I got there first and I waited and after a while he came walking up the pier huddled in his jacket. It was very cold and he stood there trying to roll a cigarette and his hands were shaking. He was really agitated. He said, 'Meg, I've done something really stupid'. He was finding it impossible to get the words out. And then he said it, 'I'm having an affair with Pippa'.

*Long pause. Meg daren't look at his face.*

I'm sorry Troy. I'm sorry it's so shoddy.

---

**THREE SISTERS by Inua Ellams, after Anton Chekhov**

**NNE CHUKWU**

(Laughs) Okway my sisters...

(Beat)

I have a confession to make. I have kept it from you for so long.  
I'm sorry. I'm in love.

(Beat)

With Ikemba.

I thought he was strange when we first met but now I love... his voice, his sadness, his two little girls.  
We can sit, counting boxes of bullets and it is the most electrifying thing.

We go for walks among the trees, through bombed out fields and the whole world blurs away and we  
could be on Badagry beach in Lagos.

With Onyinyechukwu, when that oaf is grunting, thrusting on top of me, I feel trapped, my spirit is  
caged in me. But with Ikemba, he asks for nothing, yet I give him everything, my soul flies, my body  
trembles, my toes curl up.

I love him and he loves me.

You are just jealous he doesn't want you.

You don't understand passion! There is nothing Ikemba and I can do about it! It's not like those stupid  
songs on the radio or your textbooks, over intellectualising everything. It means we have to do things  
our own way. I have told only you, I won't say anything anymore.

---

## **SOMETIMES I DREAM IN CHINESE by Betty Quan (excerpt from Mother Tongue)**

Sometimes when I dream, I dream in Chinese. Not the pidgin Chinese I've developed but the fluent, flowing language my father used to coo as he walked with me, hand in hand. There is this one dream. I am walking with my father in the alleyway behind our house. I am seven years old. This is just before my father... before... My father and I are holding hands. In perfect Cantonese we talk about the snow peas in the garden that are ready for picking. Father doesn't know it, but for the past week I've been hiding amongst the staked vines, in the green light, gorging on snow peas until there can't be any more left. I'm about to tell him this - air my confession - when we come across a large kitchen table propped against the side of the garage. "A race, my little jingwei" my father says. "I'll go through the tunnel and we'll see which way is faster. One, two, three, GO!" We run; him in the tunnel, me on the gravel. I finish first and wait, expecting to meet him and rejoin hands. But he doesn't come out of the shadows. My extended hand is empty. I wait and wait and wait. I start screaming, (in Chinese) "Father! Father! Come back! Please come back! Father!" (in English) And then, I wake up.

---

## SLAVE PLAY by Jeremy O. Harris

### GARY

She said speak from aggression.  
And I've expelled  
All of it.  
I'm done.  
To speak to you from aggression would mean to speak to you like I care.  
And I don't.  
I don't give a fuck anymore.  
I don't even know if I like you.  
I just know that whatever love I have for you is the only reason I'm even talking to you right now.  
Because I just want to crawl into myself and disappear for a good little while.  
I feel stupid.  
"I refuse to dignify that."  
How dare you?  
"I refuse to dignify that."  
I'm so fucking stupid.  
So fucking  
Stupid.  
For almost a decade I've given myself over to someone who doesn't dignify me who acts like he's the  
prize and I'm the lucky recipient.  
No motherfucker I'm the prize.  
Always have been, always will be.  
Somehow I forgot that.  
Or I never knew that.  
How could I?  
Got so wrapped in you  
That I forgot myself because when someone presents themselves as a prize you receive them as one.  
And when we met nobody but my mama had ever told me I was a prize.  
And nobody had ever thought I deserved to receive one.  
But then one day there you were on the train.  
Your little beige belly poking out and your eyes staring at me from behind a script  
like you were saying:  
"This is a gift just for you if you're willing to take it."  
And I did.  
And I loved it.  
Because we were babies  
And receiving your gift felt like a type of reciprocation like you were receiving me as a gift too.  
But you weren't.  
You never did.

---

## **A MANUAL OF TRENCH WARFARE by Clem Gorman**

Content warning: Strong adult themes, war, violence, PTSD

### **MOON**

There was this ... I was in a long line of soldiers, we were some sort of unit, we went behind enemy lines and we attacked a command post in a school building. Then we retreated through some small paddocks and bush. We stayed too long in one place, I dunno why, and they ... were spotted by the enemy, and they came toward us in big trucks with huge lights on them, on the front of them. They lit us up. We decided to make a stand and die, so with light hearts we attacked the enemy. To our surprise we shot many enemy soldiers and we weren't hit ourselves. I seen two big, strong, healthy young enemies: they was full of life and vigour, running towards a position, a sort o' trench, you know. With two shots I cut them down. The second one, a bloody great hole in his chest, he didn't want to die; he cried out 'Oh, no!' and sank slowly to the ground, staring across at me. Then, without his rifle, he came at me, and though I shot him many more times, and I saw the bullets go into him, he did not fall. I became terrified, though he was obviously unable to harm me. Finally I shot him in the head at point blank range. This stopped him; but still only slowly.

(There is silence.)

You can kill a man and it feels like nothing. But afterwards ...

---

## **ANIMAL KINGDOM, a film by David Michod**

### **LECKIE**

You know what the bush is about? It's about massive trees that've been standing for thousands of years and bugs that'll be dead before the minute's out. It's big trees and pissy little bugs. The way it works, if we were standing here a few million years ago, maybe the whole forest'd be full of impractical animals and soft juicy plants that animals eat like ice cream. But that was never gonna work, now it's about super-efficient animals and hard thorny plants and everything knows it's place in the scheme of things. Everything sits in the order somewhere. Things survive because they're strong and everything reaches an understanding.

But not everything survives because it's strong. Some creatures are weak but they survive because they're protected by the strong. For one reason or other. You might think, because of the circles you've been moving in or whatever, that you're a strong creature. But you're not. You're one of the weak creatures. And that's nothing against you. You're weak because you're young. You've survived because you've been protected by the strong. But they aren't strong anymore and they certainly aren't protecting you.

(Beat)

You feel like you're in a tough situation. But you have an out. There's nothing your uncles can do to squirm out of this. Craig's learnt it the hard way. But you're not one of them. You know that.

(Beat)

They're telling you talking to me is betraying your family, but they've betrayed you. You're out here dealing with us right now. That's all the proof you need. And you're in danger. Don't be confused about it. I think you know. And I think you know I can help you. But I can't keep offering. You gotta decide. You gotta work out where you fit.

---

## THE INHERITANCE by Matthew Lopez

### ERIC

#### *Speaking to Toby*

That is the last thing that you are, Toby. You've become so good at spinning people you think you can spin me, too. But I know that your book was a fraud from start to finish, and your play was – and your play was even worse. Not without talent, of course. God forbid anyone should accuse you of that. But worse: without truth. Toby, you are so afraid of actually being known – of really looking at yourself – that you have spent the last decade of your life constructing this elaborate narrative that has nothing to do with the truth.

What happened to you as a child was unconscionable and it hurts me every single day to know that it did. But that was not the great tragedy of your life, Toby. No, the great tragedy of your life was denying that it was your life, and insisting on another at the expense of the truth. I know who you are, Toby. And I know who you aren't. You aren't Elan. And you aren't Adam. It's why you gave him the job and it's why you want to fuck him so badly. Because he is everything you will never be. I couldn't even look at you after I saw your play. Because it was a betrayal of the frightened little boy you once were. And soon all of New York is going to see it and I will be the only one who'll remember who you really are. And that's why you want to get as far away from me as possible: because I would remind you every day of what a fraud you are and what wasted potential your life has become. And that's what you're too much of a coward to say.



---

## **GOODBYE CHARLES by Gabriel Davis**

### **THE FACT CHECKER**

I'm not the kind of guy who spends hundreds on a last minute flight, back to New York, tears across town, then run up six flights of stairs and knocks on my best friend's girlfriend's door in order to run off and elope with her based on one crazy, thoughtless, inexplicable romantic night.

So what am I doing here, Audrey? I'm not passionate. I'm a fact checker for Christ's sake. And the fact of me – being here – doesn't check out. It's nuts! Soul mates? I don't believe in them. Never have. So how can I be yours? The fact is, you hardly know me! And I hardly know you!

Now your boyfriend, I've known since kindergarten. Am I really willing to throw all those years of friendship away based on...what? Some feeling?

Because the fact is you are in a relationship. Because the fact is we just met yesterday. Because the fact is I'm not the kind of guy who falls in love. That's a fact. A cold hard fact. And facts are supposed to be true.

But the problem is....despite every fact I can muster, there's something that still doesn't check out. Because the truth is despite all facts to the contrary...I still love you madly. And it just defies all reason. All morality. All sense. But I do. I love you madly. And it's not like me. And I don't want to. But I can't help it.

---

## THREE SISTERS by Inua Ellams, after Anton Chekhov

### IKEMBA

You are right. Sorry I'm in a strange mood.

(Beat)

When I heard about the bombing, I drove like a madman all the way home. I could see our house still standing but shrouded in smoke and my daughters were outside in their underwear, screaming, crying. Their mother was inside, ranting and raving in a corner, refusing to leave. I just carried my daughters. People were crawling out of the trees, some carrying their intestines, some holding the finger of one handlike sticks in the other, some deathly silent, others with gouges in their bodies bleeding like open taps the look on my girls faces, no parent should see that.

The leaves and bushes were drooling with blood. Was it like this when the British came? Pillaging, burning our homes and bodies? Imagine those they killed, our ancestors, there, in the clearing among the trees, ghosts from our past.

I understand their suffering now. In fifty, one hundred, two hundred years, will others look back at us, trying to understand our suffering? Will we be ghosts to them, tragic as our ancestors are to me? We are winning Owerri but who will be left to tell our story? What tale will they tell?

I'm in a strange mood.

---

## **CITY OF GOLD by Meyne Wyatt**

### **BREYTHE**

That ain't gonna fly ... Because the out-of-Africa theory, which is highly regarded and respected in western culture, ain't so much in the blackfulla community. We believe we come from this land and this land only. Just because you believe it, don't mean we do. You boat people. Not us. I get we're here to change the hearts and minds on the asylum seeker issue, I love and respect that. And I get it's an ad, we're s'posed to have a laugh, and the lamb is the star of the show but the symbolism here's so outta touch with reality. So, seeing we're making changes to the script on the fly, I've got some suggestions of my own ... No canoe. I'm already here. And when everyone else arrives as their dignified selves, I say 'You're welcome'. Because I'm not about to throw my people under the bus for some plate of fucking lamb ... I don't care if you're running out of time! That's not my problem!

I'm cleaning this mess. If I let this ad go up like this, I'm gonna be selling my soul ... None of this was in the script. Now I have to be some cultural consultant! Where's my fee for that? All fine and dandy for this mob to sit there and write it, but it's my head in the ad, not theirs. I'm the one who's gonna get slaughtered for it. It's just some bullshit spin to push their bullshit agenda ... And no other blackfulla is standing up to do it! So I have to speak up. You should too.

---

## **CROOKED PARTS by Azure D. Osbourne-Lee**

### **FREDDY**

I had an idea before then, I guess. But on this trip ... something shifted for me. We were on the BART, Terrence and me, after this long-ass flight from New York to San Francisco. I get on the train, and it's like I'm in shock. Like I can't trust my senses. There's trees and mountains and this super-fresh air, and my body just can't take it all in. Spending too long in New York City will do that to you, I guess.

So we were there on that train and I -finally start to relax. I have a vision. I see two paths open up before me, two possibilities of the future. One is Winifred and the other is Freddy.

I see her, Winifred, twenty years in the future, working hard as ever and making a real difference healing her community. But she looks so serious, so full of responsibility. There's no joy in her face or in her body, at least not that I can see. She is in her home all alone. After all her clients left at the end of the day, there is nobody there with her. No lovers. No children. Nobody. Just her sitting in silence.

Then I see him. Freddy. I see him twenty years in the future, wearing vibrant colors and smiling brightly. He's laughing! And I know that he, too, has community. And he's doing the work. Of course he is! But he's joyful. He's at ease. And he's having great sex. I can just tell from the way he holds his shoulders. He has opened up and he has somebody waiting for him.

So I decided that's what I wanted for myself. I decided it was worth the risk. I guess ... that's when I knew for sure.

---

## **WOMEN OF THE SUN by Andrea James**

### **CAROL**

*One by one the women wake in their swags and look to the perfect sunrise.*

CAROL wakes with a start.

CAROL: I had the strangest dream. I was in this big open space. Like a field, or a sand dune or something. Like a big ... I dunno. There was a horizon. This thin red line thing that was pulsating, like this ... And I'm walking on this ground. Like it's hard and then it went soft and then it went crunchy. And I'm walking on ... like this carpet of gum leaves. I'm walking and all this ... this beautiful smell of eucalyptus was coming up and into my nose. Like I could see it! And into my chest and I'm breathing it in and breathing it in. And then I come to this like river. But it wasn't a river, it was like this black, shiny ... I dunno, it was moving ... And then suddenly there's this woman. This old woman. Tribal. Sitting crossed-legged in front of me. Just looking at me with these deep black eyes. And she's got these scars ... Here and here ... White-grey hair and these big whiskers on her chin and she was singing and motioning towards me. Like this. And then ...  
... she just got up and started drinking from this can of Coke Zero ... with a straw!

---

## ENGLISH by Sanaz Toossi

### MARJAN

One morning after I'd been living in Manchester for maybe— god, I can't remember how long I'd been there— but I took the bus. A woman asked me for directions to the city center and I gave them to her. She just thought I... belonged there and...

#### *Beat*

When you speak another language— a language that's not yours it's—  
My god, you just feel so loud all the time. Like all the worst parts of your voice are being filtered through a microphone.

Your head hurts and the days feel longer.

You go years without making anyone laugh.

No one has any idea that you were the top of your class.

Or that you're adventurous or optimistic or that you're kind.

Really kind.

You start to forget that you're adventurous and optimistic and kind.

How long can you live in isolation from yourself?

You need to ask yourself that.

But if you can hold on... it's um...

It's everything.

Because one day, the voice that comes out of your mouth is one that you love.

It's something I can't quite...

Well, it's such a pretty day.

Get some rest. Take a walk. Don't study the day before the test.

I think that's about everything that I can impart to you.

Actually, I should ask: Do you have any questions?

---

## HIBERNATION by Finegan Kruckemeyer

### MAGGIE

The fire hadn't got to the front yet. And I broke a window – I climbed in, and I went... just to the first bedroom I could see. And there was a man and a woman. He was too heavy so I picked her up. And I tipped her out the window. And then I found a teenager, in the next room, and I tipped him out too. Then I pulled them both to the footpath, this sleeping mum and son. I pull them to safety – and then I turn round. I go back in, further down the corridor and... I break into another place, another flat. And I drag three people out of there. Drag them to the footpath, leave them lying with their neighbours. And then I did it two more times – six more people in those next two flats. And that's eleven people.

And then the smoke... There was a lot of smoke but...

I thought I heard a baby? Even though I didn't, you know. Even though I know there wasn't one – or if there was it wouldn't have been crying but... I heard one. It doesn't matter that there wasn't one – I heard one.

So I went back in.

But the smoke was... It was all just smoke. And there was no baby. Not even the noise of a baby. Just smoke. And I was vomiting. Even my new wonderful synthetic lungs couldn't handle that much smoke. So I went back outside, just made it outside, to my eleven people on the footpath. To my eleven saved people, that would maybe, maybe balance out all the other people. And...

The animals had come to see the fire.

I thought it might've scared them off. Thought that's how nature works but... [Shrugs] Turns out it works different. Maybe they smelled the... I don't know why they were there. But they were.

And the dogs. And the hyenas. And the lions. And the crows.

They had found my eleven people.

*Beat.*

They found them all

# SHAKESPEARE MONOLOGUES

---

## ANTONY AND CLEOPATRA; Act 5 Scene 2

[This monologue has been edited from the scene]

### CLEOPATRA

I dream'd there was an Emperor Antony:  
O, such another sleep, that I might see  
But such another man!  
His face was as the heavens; and therein stuck  
A sun and moon, which kept their course,  
and lighted the little O, the earth.  
His legs bestrid the ocean: his rear'd arm  
Crested the world: his voice was propertyed  
As all the tuned spheres, and that to friends;  
But when he meant to quail and shake the orb,  
He was as rattling thunder. For his bounty,  
There was no winter in't; an autumn 'twas  
That grew the more by reaping: his delights  
Were dolphin-like; they show'd his back above  
The element they lived in: in his livery  
Walk'd crowns and crownets; realms and islands were  
As plates dropp'd from his pocket.  
Think you there was, or might be, such a man  
As this I dream'd of?



---

## **JULIUS CAESAR; Act 2 Scene 1**

### **PORTIA**

Is Brutus sick? and is it physical  
To walk unbraced and suck up the humours  
Of the dank morning? What, is Brutus sick,  
And will he steal out of his wholesome bed,  
To dare the vile contagion of the night  
And tempt the rheumy and unpurged air  
To add unto his sickness? No, my Brutus;  
You have some sick offence within your mind,  
Which, by the right and virtue of my place,  
I ought to know of: and, upon my knees,  
I charm you, by my once-commended beauty,  
By all your vows of love and that great vow  
Which did incorporate and make us one,  
That you unfold to me, yourself, your half,  
Why you are heavy, and what men to-night  
Have had to resort to you: for here have been  
Some six or seven, who did hide their faces  
Even from darkness.  
I should not need, if you were gentle Brutus.  
Within the bond of marriage, tell me, Brutus,  
Is it excepted I should know no secrets  
That appertain to you? Am I yourself  
But, as it were, in sort or limitation,  
To keep with you at meals, comfort your bed,  
And talk to you sometimes? Dwell I but in the suburbs  
Of your good pleasure? If it be no more,  
Portia is Brutus' harlot, not his wife.

---

### ALL'S WELL THAT ENDS WELL; Act 1, Scene 3

#### HELENA

Then, I confess,  
Here on my knee, before high heaven and you,  
That before you, and next unto high heaven,  
I love your son.  
My friends were poor, but honest; so's my love:  
Be not offended; for it hurts not him  
That he is loved of me: I follow him not  
By any token of presumptuous suit;  
Nor would I have him till I do deserve him;  
Yet never know how that desert should be.  
I know I love in vain, strive against hope;  
Yet in this captious and intenable sieve  
I still pour in the waters of my love  
And lack not to lose still: thus, Indian-like,  
Religious in mine error, I adore  
The sun, that looks upon his worshipper,  
But knows of him no more. My dearest madam,  
Let not your hate encounter with my love  
For loving where you do: but if yourself,  
Whose aged honour cites a virtuous youth,  
Did ever in so true a flame of liking  
Wish chastely and love dearly, that your Dian  
Was both herself and love: O, then, give pity  
To her, whose state is such that cannot choose  
But lend and give where she is sure to lose;  
That seeks not to find that her search implies,  
But riddle-like lives sweetly where she dies!

---

## AS YOU LIKE IT; Act 3 Scene 5

### PHOEBE

Think not I love him, though I ask for him;  
'Tis but a peevish boy; yet he talks well.  
But what care I for words? Yet words do well  
When he that speaks them pleases those that hear.  
It is a pretty youth; not very pretty;  
But sure he's proud; and yet his pride becomes him.  
He'll make a proper man. The best thing in him  
Is his complexion; and faster than his tongue  
Did make offense, his eye did heal it up.  
He is not very tall; yet for his year's he's tall.  
His leg is but so so; and yet 'tis well.  
There was a pretty redness in his lip,  
A little riper and more lusty red  
Than that mixed in his cheek; 'twas just the difference  
Betwixt the constant red and mingled damask.  
There be some women, Silvius, had they marked him  
In parcels as I did, would have gone near  
To fall in love with him; but, for my part,  
I love him not nor hate him not; and yet  
I have more cause to hate him than to love him;  
For what had he to do to chide at me?  
He said mine eyes were black and my hair black;  
And, now I am rememb'ed, scorned at me.  
I marvel why I answered not again.  
But that's all one; omittance is no quittance.  
I'll write to him a very taunting letter,  
And thou shalt bear it. Wilt thou, Silvius?

---

## ROMEO AND JULIET, Act 3 Scene 2

### JULIET

*Enter JULIET alone*

Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging: such a wagoner  
As Phaëthon would whip you to the west,  
And bring in cloudy night immediately.  
Spread thy close curtain, love-performing night,  
That runaways' eyes may wink and Romeo  
Leap to these arms, untalk'd of and unseen.  
Lovers can see to do their amorous rites  
By their own beauties; or, if love be blind,  
It best agrees with night. Come, civil night,  
Thou sober-suited matron, all in black,  
And learn me how to lose a winning match,  
Play'd for a pair of stainless maidenhoods.  
Hood my unmann'd blood, bating in my cheeks,  
With thy black mantle, till strange love grow bold,  
Think true love acted simple modesty.  
Come, night, come, Romeo, come, thou day in night;  
For thou wilt lie upon the wings of night  
Whiter than new snow on a raven's back.  
Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possess'd it, and, though I am sold,  
Not yet enjoy'd: so tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them. O, here comes my nurse,  
And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence.

---

## MACBETH; Act 1 Scene 4

### LADY MACBETH

Give him tending;  
He brings great news.

*Exit Messenger*

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty! make thick my blood;  
Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it! Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief! Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry 'Hold, hold!'

*Enter MACBETH*

Great Glamis! Worthy Cawdor!  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant.

---

## TWELFTH NIGHT; Act 2 Scene 2

### VIOLA

I left no ring with her: what means this lady?  
Fortune forbid my outside have not charm'd her!  
She made good view of me; indeed, so much,  
That sure methought her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me, sure; the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring! Why, he sent her none.  
I am the man: if it be so, as 'tis,  
Poor lady, she were better love a dream.  
Disguise, I see, thou art a wickedness,  
Wherein the pregnant enemy does much.  
How easy is it for the proper-false  
In women's waxen hearts to set their forms!  
Alas, our frailty is the cause, not we!  
For such as we are made of, such we be.  
How will this fadge? My master loves her dearly;  
And I, poor monster, fond as much on him;  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love;  
As I am woman, — now alas the day!—  
What thriftless sighs shall poor Olivia breathe!  
O time! Thou must untangle this, not I;  
It is too hard a knot for me to untie!

---

## THE TWO GENTLEMEN OF VERONA; Act 1 Scene 2

### JULIA

Nay, would I were so anger'd with the same!  
O hateful hands, to tear such loving words;  
Injurious wasps, to feed on such sweet honey,  
And kill the bees that yield it, with your stings!  
I'll kiss each several paper for amends.  
Look, here is writ 'kind Julia.' Unkind Julia!  
As in revenge of thy ingratitude,  
I throw thy name against the bruising stones,  
Trampling contemptuously on thy disdain.  
And here is writ 'love-wounded Proteus'.  
Poor wounded name: my bosom, as a bed,  
Shall lodge thee till thy wound be thoroughly heal'd;  
And thus I search it with a sovereign kiss.  
But twice, or thrice, was 'Proteus' written down:  
Be calm, good wind, blow not a word away,  
Till I have found each letter, in the letter,  
Except mine own name: that some whirlwind bear  
Unto a ragged, fearful, hanging rock,  
And throw it thence into the raging sea.  
Lo, here in one line is his name twice writ:  
'Poor forlorn Proteus', 'passionate Proteus'.  
'To the sweet Julia': that I'll tear away.  
And yet I will not, sith so prettily  
He couples it to his complaining names.  
Thus will I fold them one on another:  
Now kiss, embrace, contend, do what you will.

---

## HENRY IV PART 1; Act 3 Scene 2

### PRINCE HENRY

I know you all, and will awhile uphold  
The unyoked humour of your idleness.  
Yet herein will I imitate the sun,  
Who doth permit the base contagious clouds  
To smother up his beauty from the world,  
That, when he please again to be himself,  
Being wanted, he may be more wondered at  
By breaking through the foul and ugly mists  
Of vapours that did seem to strangle him.  
If all the year were playing holidays,  
To sport would be as tedious as to work;  
But when they seldom come, they wished-for come,  
And nothing pleaseth but rare accidents.  
So when this loose behaviour I throw off  
And pay the debt I never promised,  
By how much better than my word I am,  
By so much shall I falsify men's hopes;  
And, like bright metal on a sullen ground,  
My reformation, glittering o'er my fault,  
Shall show more goodly and attract more eyes  
Than that which hath no foil to set it off.  
I'll so offend to make offence a skill,  
Redeeming time when men think least I will.



## **JULIUS CAESAR; Act 3 Scene 2**

### **ANTONY**

Friends, Romans, countrymen, lend me your ears:  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them:  
The good is oft interred with their bones.  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answered it.  
Here, under leave of Brutus and the rest  
(For Brutus is an honourable man;  
So are they all, all honourable men)  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious;  
And Brutus is an honourable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill.  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept:  
Ambition should be made of sterner stuff.  
Yet Brutus says, he was ambitious,  
And Brutus is an honourable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse. Was this ambition?  
Yet Brutus says he was ambitious,  
And sure he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause:  
What cause withholds you then, to mourn for him?  
O judgment, thou art fled to brutish beasts  
And men have lost their reason. Bear with me.  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

---

## MACBETH; Act 1 Scene 7

### MACBETH

If it were done, when 'tis done, then 'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence, and catch  
With his surcease success; that but this blow  
Might be the be-all and the end-all – here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague the inventor: this even-handed justice  
Commends the ingredients of our poison'd chalice  
To our own lips. He's here in double trust:  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongu'd, against  
The deep damnation of his taking-off;  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's Cherubins, hors'd  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other.

---

## THE COMEDY OF ERRORS; Act 3 Scene 2

### ANTIPHOLUS

Sweet mistress, what your name is else,  
I know not, Nor by what wonder you do hit of mine.  
Less in your knowledge and your grace you show not  
Than our earth's wonder, more than earth divine.  
Teach me, dear creature, how to think and speak.  
Lay open to my earthy gross conceit,  
Smothered in errors, feeble, shallow, weak,  
The folded meaning of your words' deceit.  
Against my soul's pure truth why labour you  
To make it wander in an unknown field? Are you a god?  
Would you create me new?  
Transform me, then, and to your power I'll yield.  
But if that I am I, then well I know  
Your weeping sister is no wife of mine,  
Nor to her bed no homage do I owe.  
Far more, far more to you do I decline.  
O, train me not, sweet mermaid, with thy note,  
To drown me in thy sister's flood of tears.  
Sing, siren, for thyself, and I will dote.  
Spread o'er the silver waves thy golden hairs,  
And as a bed I'll take thee, and there lie,  
And in that glorious supposition, think  
He gains by death that hath such means to die.  
Let love, being light, be drowned if she sink.

---

## THE TEMPEST; Act 2 Scene 2

### CALIBAN

All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall and make him  
By inch-meal a disease! His spirits hear me  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin—shows, pitch me i' the mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em; but  
For every trifle are they set upon me;  
Sometime like apes that mow and chatter at me  
And after bite me, then like hedgehogs which  
Lie tumbling in my barefoot way and mount  
Their pricks at my footfall; sometime am I  
All wound with adders who with cloven tongues  
Do hiss me into madness.

*Enter TRINCULO*

Lo, now, lo!  
Here comes a spirit of his, and to torment me  
For bringing wood in slowly. I'll fall flat;  
Perchance he will not mind me.

---

## CORIOLANUS; Act 1 Scene 1

### MARCIUS

Thanks. What's the matter, you dissentious rogues,  
That, rubbing the poor itch of your opinion,  
Make yourselves scabs?  
He that will give good words to thee will flatter  
Beneath abhorring. What would you have, you curs,  
That like nor peace nor war? the one affrights you,  
The other makes you proud. He that trusts to you,  
Where he should find you lions, finds you hares;  
Where foxes, geese: you are no surer, no,  
Than is the coal of fire upon the ice,  
Or hailstone in the sun. Your virtue is  
To make him worthy whose offence subdues him  
And curse that justice did it.  
Who deserves greatness  
Deserves your hate; and your affections are  
A sick man's appetite, who desires most that  
Which would increase his evil. He that depends  
Upon your favours swims with fins of lead  
And hews down oaks with rushes. Hang ye! Trust Ye?  
With every minute you do change a mind,  
And call him noble that was now your hate,  
Him vile that was your garland. What's the matter,  
That in these several places of the city  
You cry against the noble senate, who,  
Under the gods, keep you in awe, which else  
Would feed on one another?

---

## **RICHARD III; Act 1 Scene 4**

### **CLARENCE**

Methoughts that I had broken from the Tower,  
And was embark'd to cross to Burgundy;  
And, in my company, my brother Gloucester;  
Who from my cabin tempted me to walk  
Upon the hatches: thence we looked toward England,  
And cited up a thousand fearful times,  
During the wars of York and Lancaster  
That had befall'n us. As we paced along  
Upon the giddy footing of the hatches,  
Methought that Gloucester stumbled; and, in falling,  
Struck me, that thought to stay him, overboard,  
Into the tumbling billows of the main.  
Lord, Lord! methought, what pain it was to drown!  
What dreadful noise of waters in mine ears!  
What ugly sights of death within mine eyes!  
Methought I saw a thousand fearful wrecks;  
Ten thousand men that fishes gnaw'd upon;  
Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones, unvalued jewels,  
All scatter'd in the bottom of the sea:  
Some lay in dead men's skulls; and, in those holes  
Where eyes did once inhabit, there were crept,  
As 'twere in scorn of eyes, reflecting gems,  
Which woo'd the slimy bottom of the deep.

---

## ROMEO and JULIET; Act 2 Scene 2

### ROMEO

He jests at scars that never felt a wound.

*JULIET appears above at a window*

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

---

## TWO GENTLEMEN OF VERONA; Act 4 Scene 4

### LAUNCE

When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy, one that I saved from drowning when three or four of his blind brothers and sisters went to it. I have taught him, even as one would say precisely, 'Thus I would teach a dog.' I was sent to deliver him as a present to Mistress Silvia from my master, and I came no sooner into the dining chamber but he steps me to her trencher and steals her capon's leg. O, 'tis a foul thing when a cur cannot keep himself in all companies! I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hanged for't. Sure as I live, he had suffered for't. You shall judge. He thrusts me himself into the company of three or four gentleman-like dogs under the Duke's table. He had not been there – bless the mark – a pissing-while but all the chamber smelt him. 'Out with the dog,' says one. 'What cur is that?' says another. 'Whip him out,' says the third. 'Hang him up,' says the Duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs. 'Friend,' quoth I, 'you mean to whip the dog?' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; 'twas I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stol'n, otherwise he had been executed. I have stood in the pillory for geese he hath killed, otherwise he had suffered for't. Thou think'st not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia. Did not I bid thee still mark me and do as I do? When didst thou see me heave up my leg and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?



---

## TITUS ANDRONICUS; Act 5 Scene 1

### AARON

Ay, that I had not done a thousand more.  
Even now I curse the day—and yet, I think,  
Few come within the compass of my curse—  
Wherein I did not some notorious ill,  
As kill a man or else devise his death,  
Ravish a maid or plot the way to do it,  
Accuse some innocent and forswear myself,  
Set deadly enmity between two friends,  
Make poor men's cattle break their necks,  
Set fire on barns and hay-stacks in the night  
And bid the owners quench them with their tears.  
Oft have I digged up dead men from their graves  
And set them upright at their dear friends' doors,  
Even when their sorrows almost were forgot,  
And on their skins, as on the bark of trees,  
Have with my knife carved in Roman letters,  
'Let not your sorrow die though I am dead.'  
Tut, I have done a thousand dreadful things  
As willingly as one would kill a fly,  
And nothing grieves me heartily indeed  
But that I cannot do ten thousand more.

---

## RICHARD II; Act 3 Scene 2

### RICHARD

No matter where – of comfort no man speak.  
Let's talk of graves, of worms, and epitaphs,  
Make dust our paper, and with rainy eyes  
Write sorrow on the bosom of the earth.  
Let's choose executors and talk of wills.  
And yet not so – for what can we bequeath  
Save our deposed bodies to the ground?  
Our lands, our lives, and all, are Bolingbroke's,  
And nothing can we call our own but death;  
And that small model of the barren earth  
Which serves as paste and cover to our bones.  
For God's sake let us sit upon the ground  
And tell sad stories of the death of kings:  
How some have been depos'd, some slain in war,  
Some haunted by the ghosts they have deposed,  
Some poisoned by their wives, some sleeping kill'd,  
All murdered – for within the hollow crown  
That rounds the mortal temples of a king  
Keeps Death his court, and there the antic sits,  
Scoffing his state and grinning at his pomp,  
Allowing him a breath, a little scene,  
To monarchize, be fear'd, and kill with looks;  
Infusing him with self and vain conceit,  
As if this flesh which walls about our life  
Were brass impregnable; and, humour'd thus,  
Comes at the last, and with a little pin  
Bores through his castle wall, and farewell king!  
Cover your heads, and mock not flesh and blood  
With solemn reverence; throw away respect,  
Tradition, form, and ceremonious duty;  
For you have but mistook me all this while.  
I live with bread like you, feel want,  
Taste grief, need friends – subjected thus,  
How can you say to me, I am a king?

---

## TROILUS AND CRESSIDA; Act 3 Scene 2

### CRESSIDA

Hard to seem won: but I was won, my lord,  
With the first glance that ever—pardon me—  
If I confess much, you will play the tyrant.  
I love you now; but not, till now, so much  
But I might master it: in faith, I lie;  
My thoughts were like unbridled children, grown  
Too headstrong for their mother. See, we fools!  
Why have I blabb'd? who shall be true to us,  
When we are so unsecret to ourselves?  
But, though I loved you well, I wo'd you not;  
And yet, good faith, I wish'd myself a man,  
Or that we women had men's privilege  
Of speaking first. Sweet, bid me hold my tongue,  
For in this rapture I shall surely speak  
The thing I shall repent. See, see, your silence,  
Cunning in dumbness, from my weakness draws  
My very soul of counsel! stop my mouth.

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

---

## HOME AND AWAY – EP. 6796

Written by Sam Meikle, Script

Editor: Alexandra Cullen

3 pages

HOME & AWAY EP. 6796

EXT- CARPARK – NIGHT

ZIGGY and JARROD pull up in the carpark.

JARROD  
Goes pretty good for an old girl.

ZIGGY  
Do you remember that Valiant always  
parked on Crystal Street?

JARROD  
Man, I was so in love with that  
car... when I finally got to drive  
it the engine died.

ZIGGY  
I'll never forget you legging it,  
leaving me to deal with the cops.

JARROD  
Hey, you did a good job covering.  
"We got it mixed up with our  
Mazda".

They both laugh at the memory.

JARROD (CONT'D)  
This was a fun day.

ZIGGY  
(dry)  
For you, maybe.

JARROD  
Hey, you had a good time.

ZIGGY can't exactly deny it.

ZIGGY  
I guess it's been okay.

JARROD  
This is why you need me in your  
life. I bring the fun.

ZIGGY  
And the trouble, and the pain -

JARROD  
Hey, I never said it came for free.

A small smile between them. JARROD is careful as he offers:

JARROD (CONT'D)  
So that dude Brody -

ZIGGY  
(warning)  
Don't spoil the moment, Jarrod.

JARROD  
Hey, I'm not saying anything bad.  
He seems like an alright guy...

ZIGGY  
I can hear the 'but'.

JARROD  
... I just never... saw you with  
someone like that.

ZIGGY  
What do you mean?

JARROD  
I don't know - seems pretty  
serious.

ZIGGY  
I can be serious.

JARROD  
Yeah, but... look, I know you  
Ziggy.

He meets her eyes, and suddenly there's tension.

JARROD (CONT'D)  
You're spontaneous and crazy.  
You're not all about 'life plans'  
and making your dad happy.

ZIGGY  
Maybe I've changed.

JARROD  
Not as much you think.

He gazes at her, and she looks away - suddenly overwhelmed.

ZIGGY  
How come it took you so long to  
come here?

JARROD  
Didn't know what reception I'd get.

ZIGGY  
You really hurt me. A lot.

She finally meets his eyes, and she's holding tears back.

ZIGGY (CONT'D)  
I loved you and you just... ripped  
my heart out.

JARROD  
Never regretted anything more.

And before she can say anything more, JARROD leans to kiss her.

A beat, where ZIGGY'S frozen- then the spell is broken, and she pushes him off her.

ZIGGY  
What the hell?

Out on ZIGGY, angry - with JARROD and with herself. How did she let it get that far?

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

---

## IN A WORLD

Written by Lake Bell

4 pages

INT. LOUIS'S APARTMENT – NIGHT

                  LOUIS  
It's my pleasure. Welcome, welcome.

                  CAROL  
This is cool.

                  LOUIS  
- You like it?

                  CAROL  
- Yeah.

                  LOUIS  
Well, I finally got you here. I mean as much as we've known each other for a while. You've never been here before. That's all I meant by that.

                  CAROL  
Oh, wow. Is that a couch bed?

                  LOUIS  
Yeah.

                  CAROL  
Oh, that's cool. It looks great. You're good at that.

                  LOUIS  
I find myself sleeping on the couch so much.

                  CAROL  
Oh, no, that's too bad.

                  LOUIS  
You're in here, by the way.

                  CAROL  
- Oh, no.

                  LOUIS  
- Yes.

                  CAROL  
No, no. That looks awesome.

                  LOUIS  
Look. I put waters next to the bed.

                  CAROL  
- I happen to be a couch aficionado.

LOUIS

- I re-did the sheets. All clean sheets for you.

CAROL

- I can't.

LOUIS

- I insist. Come on. Tomorrow's game day. You're the athlete.

CAROL

The athlete sleeps in the bed. The coach sleeps on the couch. I insist. Sleep well. Okay?

LOUIS

Okay.

The door gets closed abruptly.

CAROL

Was it something I said?

LOUIS

Oh, hey, no. I was just trying to give you privacy.

CAROL

Oh, okay.

LOUIS

By the way, there's a switch right next to the bed down there. If you hit that switch when you want to go to sleep, everything will go dark. I rigged all the lights into the one switch. Because I hate getting up and it's like I'm already falling asleep, and I gotta walk across the room and whatever. I'm not showing off. I'm sure other people have done it, too. It did take a lot of work actually. There was quite a bit of wiring involved. So, I'm gonna stop talking now and we'll get some sleep. If you need anything, coach on the couch.

CAROL

Okay. Coach on the couch.

He comes back in abruptly.

CAROL (CONT'D)

Oh! I'm naked! Just kidding. I'm not. - I got you.



LOUIS  
- I didn't want to be  
inappropriate.

CAROL  
- Thank you for the knock.

LOUIS  
- Yes. Towels in the bathroom.  
Fresh.

CAROL  
Great. Towels.

LOUIS  
Not the blue one. Don't use the  
blue one.

He leaves.

CAROL  
The blue one. What's wrong with the  
blue one?

Lights are out now and they yell between rooms.

LOUIS  
In case you can't get to sleep, I  
left some homeopathic sleeping  
pills next to the water.

CAROL  
How'd you know?

LOUIS  
I'm naturally intuitive.

CAROL  
You went to what? Who is Viv?

LOUIS  
No, there's no Viv.

CAROL  
I'm intuitive. Like a person who  
has intuition, it's the... I think  
it's the adjectival... It doesn't  
matter. I just thought maybe it  
would be weird sleeping in the same  
place since we've both admitted  
that we like each other. You know?

LOUIS  
Yeah. It is awkward sort of.

CAROL  
Yeah.

4.

LOUIS

But now that we've acknowledged it,  
it's not as weird, though. Right?

CAROL

Yeah. I'm gonna still take one of  
these pills, though.

LOUIS

All right. Get some sleep, okay?

CAROL

Yeah.

LOUIS

Rest that voice. We've got a big  
day tomorrow.

CAROL

I'm trying.

FADE OUT.

# DIPLOMA OF SCREEN PERFORMANCE - SCENES

---

## MAGNOLIA

by Paul Thomas Anderson

3 pages

INT. BILLINGSLEY'S - THAT MOMENT

In a secluded table in this cheap & cheerful restaurant.

CLAUDIA

Did you ever go out with someone and just... lie... question after question, maybe you're trying to make yourself look cool or better than you are or whatever, or smarter or cooler and you just -- not really lie, but maybe you just don't say everything --

JIM

Well, that's a natural thing, two people go out on a date or... something. They want to impress people, the other person...or they're scared that they might say something that will make the other person not like them...

The waiter takes they're entree plates away.

CLAUDIA

Thank-you.

JIM

Thank-you.

CLAUDIA

So you've done it?

JIM

I don't go out very often.

CLAUDIA

Why not?

JIM

I've never found someone really that I think I would like to go out with.

CLAUDIA

And I bet you say that to all the girls --

JIM

No, no.

CLAUDIA

You wanna make a deal with me?

JIM

OK.

CLAUDIA

What I just said...y'know, people  
afraid to say things....no guts  
to say the things that they...  
that are real or something...

JIM

...yeah...

CLAUDIA

To not do that. To not do that  
that we've maybe done -- before --

JIM

Let's make a deal.

CLAUDIA

OK. I'll tell you everything and  
you tell me everything and maybe  
we can get through all the piss  
and shit and lies that kill other  
people...

JIM

Wow....huh..."...piss and  
shit..."

CLAUDIA

What?

JIM

You really use strong language.

CLAUDIA

I'm sorry --

JIM

-- no, no, it's fine. Fine.

CLAUDIA

I didn't mean...it's seems vulgar  
or something, I know --

JIM

It's fine.

CLAUDIA

I'm sorry.

JIM

...nothing. I'm sorry...

CLAUDIA

No, I'm sorry. I'm saying I'm  
sorry. I talk like a jerk  
sometimes --

3.

JIM  
-- well I'm a real...y'know,  
straight when it comes to that...  
I just don't swear much --

CLAUDIA  
I'm sorry. I'm gonna run to the  
bathroom for a minute...maybe  
just --

JIM  
Ok.

CLAUDIA  
Ok.

End of Scene.

# DIPLOMA OF SCREEN PERFORMANCE – SCENES

---

## NEIGHBOURS – EP. 7326

Written by Margaret Wilson

Script Editor: Bastian Navarria

3 pages

NEIGHBOURS EP. 7326

EXT. TREE CANOPY – AFTERNOON

Daniel's heading off from the tree planting as Imogen moves up. She's tentative.

IMOGEN

Paige told me you were here.

DANIEL

If you want to track me down, you know you can just call me.

IMOGEN

I didn't know if we were avoiding each other or not.

DANIEL

I needed time to think.

Imogen nods. She understands.

IMOGEN

I just saw Tyler. He totally propositioned me.

Daniel's taken aback. What?

IMOGEN (CONT'D)

And before you get ready to take his head off – it was all part of a cunning plan to make me realise you're the one I really want to be with.

Quickly:

IMOGEN (CONT'D)

Not that I didn't already know that. This just made it a hundred per cent clear.

DANIEL

So Tyler's the good guy in all of this?

IMOGEN

Yes. Please don't hold any of this against him.

She holds Daniel's look.

IMOGEN (CONT'D)

Today was a reality check. I'm sorry for the way I acted - I was confused - but now I'm all in. I want this. I want us to move forward.

DANIEL

On an intellectual level I believe you. But emotionally, I'm still not sure you're ready for that -

IMOGEN

I am -

DANIEL

I had a really good talk today with this chick Aurora...

Imogen's taken aback.

IMOGEN

The girl who was hitting on you?

Off Daniel's look:

IMOGEN (CONT'D)

Paige sent me an SOS.

DANIEL

Okay, well, Paige got that wrong. Nothing happened between us. It was just really good to talk.

He pauses.

DANIEL (CONT'D)

I'm the only person you've ever been with -

IMOGEN

Yeah, but now I've realised that doesn't have to be a bad thing -

DANIEL

If you're having doubts, it's for a reason.

IMOGEN

So what are you saying?

DANIEL

I needed to take some time out. But now I think it's your turn.

IMOGEN  
You're breaking up with me?

DANIEL  
I really love you -

IMOGEN  
Then why are you doing this? We  
haven't even been back together  
that long -

DANIEL  
Because the time apart obviously  
wasn't long enough for you. I need  
to be sure you're ready to commit.

IMOGEN  
I am.

DANIEL  
I don't believe you can get to that  
point so quickly.  
(wry)  
No matter how good Tyler is at  
'relationship counselling', it's  
just not as easy as that.

Imogen's head is spinning.

IMOGEN  
So that's it? We're over?

DANIEL  
It's not the end. We're just on a  
break. We can see each other if we  
want to. But I think we should be  
free to see other people at the  
same time.

IMOGEN  
I don't want other people. I want  
you.

DANIEL  
And I need to be sure you mean  
that.

Imogen's left feeling totally crushed. This is so not the  
result she wanted.



# DIPLOMA OF SCREEN PERFORMANCE – SCENES

---

## THE HEIGHTS – S2 EP. 7

Written by Peter Mattessi

Script Editors: Hannah Carroll Chapman, Megan Palinkas

3 pages

INT. CLAUDIA'S WAREHOUSE – NIGHT

Claudia's admiring a tent she's just assembled when there's a knock at the door.

She opens it to Jamie. She is baffled.

CLAUDIA

Hi.

JAMIE

It's Jamie.

CLAUDIA

I remember. What are you...? What are you doing here?

Claudia's completely off balance. This is extremely weird and though nothing's happened yet, she doesn't feel safe.

JAMIE

I need to talk to someone about my pain.

CLAUDIA

How did you know where I live?

JAMIE

Because it's getting worse. I need something for it pretty quickly.

CLAUDIA

Did you follow me?

JAMIE

I'm sorry, I know that's a bit weird. I don't want to freak you out, but it's getting unbearable.

Jamie is friendly, but there's a chill underneath.

JAMIE (CONT'D)

Are you listening to me?

Claudia realises that this is a potentially dangerous situation.

CLAUDIA

Your pain's getting unbearable.

JAMIE

Can you give me something?

CLAUDIA  
You'll need to go back to the  
hospital.

JAMIE  
They weren't a lot of help there,  
to be honest. You're the only one  
who's really... got it.

CLAUDIA  
There's not much I can do from  
here.

Claudia goes to close the door but Jamie stops it. Now it's a  
bit threatening, even though Jamie is still calm and almost  
apologetic.

JAMIE  
Sorry. I know I'm bothering you  
when you're off work. But you must  
have something. I mean, you're a  
doctor. Doctors always have a bit  
around the house, don't they?

CLAUDIA  
I don't.

JAMIE  
Come on. It's killing me.

CLAUDIA  
I'm sorry, There's really nothing I  
can -

She freezes. Jamie has a knife now. Claudia terrified.

JAMIE  
Help me, please.

Claudia will step back as Jamie closes the door behind her.

JAMIE (CONT'D)  
I don't want to hurt you, I  
promise. I just need something for  
the pain.

CLAUDIA  
I don't have anything.

JAMIE  
Got a prescription pad?

Claudia doesn't want to say yes, but it's better than the  
alternative.

CLAUDIA  
In my bag. On the bench.

Jamie will go to the bag, rummage through it. She has obviously seen the tent.

JAMIE  
You going camping?

Claudia manages a nod. The chit-chat is even more scary than overt threats.

JAMIE (CONT'D)  
Who with?

CLAUDIA  
Just... on my own.

Jamie holds Claudia's bag, finds the pad. Holds it up.

JAMIE  
This it?

Claudia nods.

JAMIE (CONT'D)  
Thank you so much. I'm sorry about this [KNIFE], but like I said, they were no help at the hospital.

Claudia just wants her to get out.

JAMIE (CONT'D)  
Not like you.

And Jamie goes with the bag.

Claudia frozen for a moment. Then she walks to the door and closes it.