

# SUGGESTED TEXTS

## Contemporary

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Below are a selection of scenes from previous Physical Lab residencies and productions. Though actors are welcome to bring any text to the workshops, these are scenes which we believe lend themselves particularly well to the training and methodologies of the Lab.

If you want to work with any of the scenes below, please make sure you are as familiar with your chosen character and the source material as a whole prior to the workshop.

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### THE CARETAKER

#### [MICK: "What a strange man you are"](#)

When Mick's gentle, trusting brother Aston brings home a tramp named Davies, Mick is not happy. Here he confronts Davies about the inconsistencies in the latter's account of himself.

#### [ASTON: "I used to go there quite a bit"](#)

**(this text is much longer than our other suggestions- you may wish to choose an extract)**

Throughout *The Caretaker*, Aston is shown to be trusting and perhaps too simple. Here, he tells the horrifying story of what happened to him.

### THE BIRTHDAY PARTY

#### [GOLDBERG: "I've never lost a tooth"](#)

Mr. Goldberg is sent by a mysterious, terrifying organisation to bring in the play's main character, Stanley, who allegedly betrayed them. Here Goldberg has an unexpected moment of crisis.

### PEOPLE, PLACES, & THINGS BY DUNCAN MACMILLAN

#### [EMMA: "With a play you get instructions"](#)

Actress Emma recounts her experiences on stage, the mundane moments between them, and her disconnect from a reality that doesn't require a script.

### THE DEVIL WEARS PRADA

### **MIRANDA: “Stuff”**

Editor-in-chief of the world's most respected fashion magazine lays into her newest assistant when the young woman makes the grave error of calling high-end couture garments, “stuff.”

### **A FEW GOOD MEN**

#### **JESSUP: “You can’t handle the truth!”**

When the methods by which he protects his country and its people come under fire, US Army Colonel Nathan Jessup explodes in a passionate speech to counter the judgment of those whose freedom he defends.

### **BROKEBACK MOUNTAIN**

#### **JACK: “I wish I knew how to quit you.”**

A secret, passionate encounter between two shepherds leaves them aching for the life the world kept from them twenty years after their time together in the mountains of Montana.

### **EYES WIDE SHUT**

#### **ALICE: “Do you remember last summer at Cape Cod?”**

In a moment of complete vulnerability, Alice opens up to her husband, Bill, about the young marine that nearly made her risk everything—including her marriage—for a one night encounter with a stranger.

### **THE DARK KNIGHT**

#### **JOKER: “I’m an agent of chaos.”**

Gotham's newest villain finds himself face-to-face with Attorney General, Harvey Dent, to whom he reveals his motivation for the terror he unleashes.

### **FRIENDS**

#### **ROSS: “I’d like to make a toast to Rachel and Joey.”**

Ross, in an attempt to show his support for his friends' engagement, decides to host a party, but the alcohol and his unresolved emotions get the better of him.

### **HIDDEN FIGURES**

#### **KATHERINE: “There’s no bathroom for me here.”**

When questioned by her superior about her whereabouts, Katherine—one of the few African American women employed by NASA during a time of racial segregation—informs her boss that she must walk across campus just to use the bathroom.

## LOVE AND INFORMATION

### [MANIC: “My god, look at that flower...”](#)

Caryl Churchill's collection of monologues read more like poems that flow from a stream of consciousness. In this monologue, the color red is an invitation into the scattered places of the mind. ([Cliquez ici pour la traduction en français.](#))

## FLEABAG

### [FLEABAG: “Well, I’ve stolen things...”](#)

Fleabag and Priest stand with whiskey glasses, outside of a confessional. Priest points to the confessional.

### [FLEABAG: “He can’t take that off at night.”](#)

Fleabag recounts getting ready and feeling sexy until her unfortunate encounter with Chub Chub.

## GRISELDA

### [GRISELDA: “I’m Griselda Blanco.”](#)

Griselda makes a brief introduction to her audience, but inspires them to go after what they all want—a slice of the good life.

## FENCES

### [ROSE: “I been standing with you!”](#)

In a tense, explosive moment, Rose finally tells her husband, Troy, that she's been with him this whole time; sharing in his struggles and seeing first hand the man he's become.

## WHITE LOTUS

### [TANYA: “Core of the onion”](#)

In a session with spa manager, Belinda, Tanya reveals her apprehensions with revealing her true self to the men that show her interest.

## SKYLIGHT

### [KYRA: “You can’t play for nothing.”](#)

In this monologue from David Hare's contemporary play, Kyra, a fed-up social worker, unleashes her rage towards those unwilling to help people in need.

## MALCOLM AND MARIE

### [MARIE: “I’m not done.”](#)

From the Netflix series of the same name, Marie shares her frustrations with partner, Malcolm, who has never once considered how she may feel about their relationship.

## A BAD BITCH’S MISADVENTURES

### [JACKIE: “Being a bad bitch is an honor.”](#)

Jackie recants her life of always looking presentable, even when it costs her, so as to be the “baddest bitch” version of herself.

## PULP FICTION

**JULES: "I'm givin' you the money so I don't have to kill your ass."**

In this role made famous by Samuel L. Jackson, Jules stands off against Pumpkin and ensures he only has his best interests at heart.

## PIRATES OF THE CARIBBEAN: AT WORLD'S END

**JACK SPARROW: "Cuttlefish."**

Jack Sparrow, the eccentric captain of the Black Pearl, tries to appeal to the better judgment of the pirates that hold captive the powerful sea goddess, Calypso.

## IT'S ALWAYS SUNNY IN PHILADELPHIA

**CHARLIE: "You want to talk about stress?"**

Charlie unleashes on Mac his aggravations about the company they work for and the secrets that are kept from them.

## THE CARETAKER **"What a strange man you are."**

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**MICK:** What a strange man you are. Aren't you? You're really strange. Ever since you come into this house there's been nothing but trouble. Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies. You're violent, you're erratic, you're just completely unpredictable. You're nothing else but a wild animal, when you come down to it. You're a barbarian. And to put the old tin lid on it, you stink from arse-hole to breakfast time. Look at it. You come here recommending yourself as an interior decorator, where upon I take you on, and what happens? You make a long speech about references you've got down at Sidcup, and what happens? I haven't noticed you go down to Sidcup to obtain them. It's all most regrettable but it looks as though I'm compelled to pay you off for your care taking work. Here's half a dollar.

*He feels in his pocket, takes out a half-crown and tosses it at Davies feet. Davies stands still. Mick walks to the gas stove and picks up the Buddha.*

**(Davies. (slowly). All right then...you do that...you do it...if that's what you want...)**

Mick. THAT'S WHAT I WANT!

*He hurls the Buddha against the gas stove. It breaks.*

*(passionately)* Anyone would think this house was all I got to worry about. I got plenty of other things I can worry about. I've got other things. I've got plenty of other interests. I've got my own business to build up, haven't I? I got to think about expanding...in all directions. I don't stand still. I'm moving about, all the time. I'm moving...all the time. I've got to think about the future. I'm not worried about this house. I'm not interested.

My brother can worry about it. He can do it up, he can decorate it, he can do what he likes with it. I'm not bothered. I thought I was doing him a favour, letting him live here. He's got his own ideas. Let him have them. I'm going to chuck it in.

## THE CARETAKER “I used to go there quite a bit...”

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**ASTON.** I used to go there quite a bit. Oh, years ago now. But I stopped. I used to like that place. Spent quite a bit of time in there. That was before I went away. Just before. I think that ... place had a lot to do with it. They were all ... a good bit older than me. But they always used to listen. I thought ... they understood what I said. I mean I used to talk to them. I talked too much. That was my mistake. The same in the factory. Standing there, or in the breaks, I used to ... talk about things. And these men, they used to listen, whenever I ... had anything to say. It was all right. The trouble was, I used to have kind of hallucinations. They weren't hallucinations, they ... I used to get the feeling I could see things ... very clearly ... everything ... was so clear ... everything used ... everything used to get very quiet ... everything got very quiet ... all this ... quiet ... and ... this clear sight ... it was ... but maybe I was wrong. Anyway, someone must have said something. I didn't know anything about it. And ... some kind of lie must have got around. And this lie went round. I thought people started being funny. In that café. The factory. I couldn't understand it. Then one day they took me to a hospital, right outside London. They ... got me there. I didn't want to go. Anyway ... I tried to get out, quite a few times. But ... it wasn't very easy. They asked me questions, in there. Got me in and asked me all sorts of questions. Well, I told them ... when they wanted to know ... what my thoughts were. Hmmnn. Then one day ... this man ... doctor, I suppose ... the head one ... he was quite a man of ... distinction ... although I wasn't so sure about that. He called me in. He said ... he told me I had something. He said they'd concluded their examination. That's what he said. And he showed me a pile of papers and he said that I'd got something, some complaint. He said ... he just said that, you see. You've got ... this thing. That's your complaint. And we've decided, he said, that in your interests there's only one course we can take. He said ... but I can't ... exactly remember ... how he put it ... he said, we're going to do something to your brain. He said ... if we don't, you'll be in here for the rest of your life, but if we do, you stand a chance. You can go out, he said, and live like the others. What do you want to do to my brain, I said to him. But he just repeated what he'd said. Well, I wasn't a fool. I knew I was a minor. I knew he couldn't do anything to me without getting permission. I knew he had to get permission from my mother. So I wrote to her and told her what they were trying to do. But she signed their form, you see, giving them permission. I know that because he showed me her signature when I brought it up. Well, that night I tried to escape, that night. I spent five hours sawing at one of the bars on the window in this ward. Right throughout the dark. They used to shine a torch over the beds every half hour. So I timed it just right. And then it was nearly done, and a man had a ... he had a fit, right next to me. And they caught me, anyway. About a week later they started to come

round and do this thing to the brain. We were all supposed to have it done, in this ward. And they came round and did it one at a time. One a night. I was one of the last. And I could see quite clearly what they did to the others. They used to come round with these ... I don't know what they were ... they looked like big pincers, with wires on, the wires were attached to a little machine. It was electric. They used to hold the man down, and this chief ... the chief doctor, used to fit the pincers, something like earphones, he used to fit them on either side of the man's skull. There was a man holding the machine, you see, and he'd ... turn it on, and the chief would just press these pincers on either side of the skull and keep them there. Then he'd take them off. They'd cover the man up ... and they wouldn't touch him again until later on. Some used to put up a fight, but most of them didn't. They just lay there. Well, they were coming round to me, and the night they came I got up and stood against the wall. They told me to get on the bed, and I knew they had to get me on the bed because if they did it while I was standing up they might break my spine. So I stood up and then one or two of them came for me, well, I was younger then, I was much stronger than I am now, I was quite strong then, I laid one of them out and I had another one round the throat, and then suddenly this chief had these pincers on my skull and I knew he wasn't supposed to do it while I was standing up, that's why I .... anyway, he did it. So I did get out. I got out of the place ... but I couldn't walk very well. I don't think my spine was damaged. That was perfectly all right. The trouble was ... my thoughts ... had become very slow ... I couldn't think at all ... I couldn't ... get ... my thoughts ... together ... uuuhh ... I could ... never quite get it ... together. The trouble was, I couldn't hear what people were saying. I couldn't look to the right or the left, I had to look straight in front of me, because if I turned my head round ... I couldn't keep ... upright. And I had these headaches. I used to sit in my room. That was when I lived with my mother. And my brother. He was younger than me. And I laid everything out, in order, in my room, all the things I knew were mine, but I didn't die. The thing is, I should have been dead. I should have died. Anyway, I feel much better now. But I don't talk to people now. I steer clear of places like that café. I never go into them now. I don't talk to anyone ... like that. I've often thought of going back and trying to find the man who did that to me. But I want to do something first. I want to build that shed out in the garden.

## THE BIRTHDAY PARTY “I’ve never lost a tooth.”

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**GOLDBERG:** You know what? I've never lost a tooth. Not since the day I was born. Nothing's changed. (*He gets up.*) That's why I've reached my position, McCann. Because I've always been as fit as a fiddle. All my life I've said the same. Play up, play up, and play the game. Honour thy father and thy mother. All along the line. Follow the line, the line, McCann, and you can't go wrong. What do you think, I'm a self-made man? No! I sat where I was told to sit. I kept my eye on the ball. School? Don't talk to me about school. Top in all subjects. And for why? Because I'm telling you, I'm telling you, follow my line? Follow my mental? Learn by heart. Never write down a thing. And don't go too near the water. And you'll find—that what I say is true.

Because I believe that the world ... (*Vacant.*)....  
Because I believe that the world ... (*Desperate.*)....  
BECAUSE I BELIEVE THAT THE WORLD ... (*Lost.*)....

*He sits in chair.*

Sit down, McCann, sit here where I can look at you.

*MCCANN kneels in front of the table.*

(*Intensely, with growing certainty.*) My father said to me, Benny, Benny, he said, come here. He was dying. I knelt down. By him day and night. Who else was there? Forgive, Benny, he said, and let live. Yes, Dad. Go home to your wife. I will, Dad. Keep an eye open for low-lives, for schnorrers and for layabouts. He didn't mention names. I lost my life in the service of others, he said, I'm not ashamed. Do your duty and keep your observations. Always bid good morning to the neighbours. Never, never forget your family, for they are the rock, the constitution and the core! If you're ever in any difficulties Uncle Barney will see you in the clear. I knelt down. (*He kneels, facing MCCANN.*) I swore on the good book. And I knew the word I had to remember—Respect! Because McCann— (*Gently.*) Seamus—who came before your father? His father. And who came before him? Before him? ... (*Vacant—triumphant.*) Who came before your father's father but your father's father's mother! Your great-gran-granny.

*Silence. He slowly rises.*

And that's why I've reached my position, McCann. Because I've always been as fit as a fiddle. My motto. Work hard and play hard. Not a day's illness.

*GOLDBERG sits.*

## PEOPLE, PLACES, & THINGS by Duncan Macmillan

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**EMMA:** With a play you get instructions. Stage directions. Dialogue. Someone clothes you. Tells you where to be and when. You get to live the most intense moments of a life over and over again, with all the boring bits left out. And you get to practice. For weeks. And you're applauded. Then you get changed. Leave through a stage door. Bus home. Back to real life. All the boring stuff left in. Waiting. Temping. Waiting tables. Babysitting. Cleaning up endless shits and missing out on opportunities because you need to pay rent. Answering phones and serving canapés. Nothing permanent. Can't plan. Can't get a mortgage or pay for a car. Audition comes in. Try to look right. Sit in a room with people who look just like you, all after the same part. Never hear back. More waiting. Or if you get the part it'll be sitting around in rehearsal and backstage making less than you did temping. Make these friendships with people, a little family, fall in love onstage and off and then it's over and you don't see them again. And you try not to take it personally when people who aren't as good as you get the parts. When you go from being the sexy ingenue to the tired mother of three.

But you keep going because sometimes, if you're really lucky, you get to be onstage and say things that are absolutely true, even if they're made up. You get to do things which feel more real to you, more authentic, more meaningful than anything in your life. You get to speak poetry, words you would never think to say but which become yours as you speak them:

*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.*

I played Antigone and every night my heart broke for her dead brother. Then my own brother died and I didn't feel anything. I missed the funeral because I had a matinee. I'm not avoiding talking to the group because I've got something to hide. It's the opposite. If I'm not in character I'm not sure I'm really there. I'm already dead. I'm nothing. I want to live a hundred lives and be everywhere and fight against the infinitesimal time we have on this planet.

I find reality pretty difficult. I find the business of getting out of bed and getting on with the day really hard. I find picking up my phone to be a mammoth fucking struggle. The number on my inbox. The friends who won't see me anymore. *\*The Instagram photos and bullshit, the mass shootings and fake news.* The moral ambivalence you have to have to just be able to carry on with your



day. I find the knowledge that we're all just atoms and one day we'll stop and be dirt in the ground, I find that overwhelmingly disappointing.

And I wish I could feel otherwise.

I wish I could be like you. Or my mother. To feel that some things are predetermined and meaningful and that we're somewhere on a track between the start and finish lines. But I can't because I care about what's true, what's actually, verifiably true. You're able to forfeit rationality for a comforting untruth so how are you supposed to help me? You're looking at the world through such a tight filter you're barely living in it. You're barely alive.

Drugs and alcohol have never let me down. They have always loved me. These are substances I can put into my bloodstream that make the world perfect. That is the only absolute truth in the universe. I'm being difficult because you want to take it away from me. So sorry.

Acting gives me the same thing I get from drugs and alcohol. Good parts are just harder to come by.

**Note: This monologue has been slightly edited & rearranged from its original text. I changed one line (see asterisk\*) to make it more relevant to what is happening in current events now. Much respect to the playwright.**

**\*This text has been edited for relevance. Original text is: *'The food pictures and porn videos, the bombings and beheadings.'***

## THE DEVIL WEARS PRADA “Stuff”

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**MIRANDA:** This stuff? Oh, ok. I see, you think this has nothing to do with you. You go to your closet and you select out, oh I don't know, that lumpy blue sweater, for instance, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back.

But what you don't know is that that sweater is not just blue, it's not turquoise, it's not lapis, it's actually cerulean. You're also blindly unaware of the fact that in 2002, Oscar de la Renta did a collection of cerulean gowns. And then I think it was Yves St Laurent, wasn't it, who showed cerulean military jackets?

And then cerulean quickly showed up in the collections of eight different designers. Then it filtered down through the department stores and then trickled on down into some tragic “casual corner” where you, no doubt, fished it out of some clearance bin.

However, that blue represents millions of dollars and countless jobs and so it's sort of comical how you think that you've made a choice that exempts you from the fashion industry when, in fact, you're wearing the sweater that was selected for you by the people in this room. From a pile of “stuff.”

## A FEW GOOD MEN “You can't handle the truth!”

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**JESSUP:** You can't handle the truth! Son, we live in a world that has walls, and those walls have to be guarded by men with guns. Who is gonna do it? You? You Lieutenant Weinberg? I have a greater responsibility than you can possibly fathom.

You weep for Santiago and you curse the Marines. You have that luxury. You have the luxury of not knowing what I know, that Santiago's death while tragic, probably saved lives; and my existence while grotesque, and incomprehensible, to you, saves lives. You don't want the truth because deep down in places you don't talk about at parties, you want me on that wall, you need me on that wall!

We use words like honour, code, loyalty. We use these words as the backbone of a life spent defending something, you use them as a punchline. I have neither the time, nor the inclination to explain myself, to a man who rises and sleeps, under the blanket of the very freedom that I provide, and then questions the manner in which I provide it! I'd rather you just said ‘thank you’, and went on your way. Otherwise I suggest you pick up a weapon, and stand a post.

Either way, I don't give a damn, what you think you are entitled to!

## **BROKEBACK MOUNTAIN** “I wish I knew how to quit you.”

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**JACK:** Tell you what, we coulda had a good life together! Fuckin' real good life! Had us a place of our own. But you didn't want it, Ennis! So what we got now is Brokeback Mountain! Everything's built on that! That's all we got, boy, fuckin' all.

So I hope you know that, even if you don't never know the rest!  
You count the damn few times we have been together in nearly twenty years and you measure the short fucking leash you keep me on – and then you ask me about Mexico and tell me you'll kill me for needing somethin' I don't hardly never get.

You have no idea how bad it gets! I'm not you... I can't make it on a coupla high-altitude fucks once or twice a year! You are too much for me Ennis, you son of a whoreson bitch! I wish I knew how to quit you.

## **EYES WIDE SHUT** “Do you remember last summer...?”

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**ALICE:** Do you remember last summer at Cape Cod?  
Do you remember one night in the dining room, there was this young naval officer and he was sitting near our table with two other officers?

The waiter brought him a message during dinner, at which point he left, nothing rings a bell?

Well, I first saw him that morning in the lobby. He was checking into the hotel and he was following the bellboy with his luggage to the elevator. He glanced at me as he walked past, just a glance, nothing more. And I could hardly move.

That afternoon Helena went to the movie with her friend and you and I made love and we made plans about our future and we talked about Helena and yet at no time was he ever out of my mind. And I thought that if he wanted me, even if it was only for one night, I was ready to give up everything. You, Helena, my whole fucking future, everything. And yet it was weird because at the same time, you were dearer to me than ever, and at that moment my love for you was both tender and sad.

I barely slept that night. I woke up the next morning in a panic. I don't know if I was afraid that he had left or that he might still be there. But by dinner I realized he was gone. And I was relieved.

## THE DARK KNIGHT “I’m an agent of chaos.”

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**JOKER:** Hi...Y'know, I don't want there to be any hard feelings between us, Harvey. When you and, uh.....When Rachel was being abducted, I was sitting in Gordon's cage. I didn't rig those charges.

Do I really look like a guy with a plan? You know what I am? I'm a dog chasing cars. I wouldn't know what to do with one if I caught it! I just do things.

The mob has plans. The cops have plans. Gordon's got plans. Y'know they're schemers. Schemers trying to control their little worlds. I try to show the schemers how pathetic their attempts to control things really are.

So when I say that you and your girlfriend was nothing personal, you know I'm telling the truth. It's the schemers that put you where you are. You were a schemer, you had plans, and, uh, look where that got you.

I just did what I do best. I took your little plan, and I turned it on itself. Look what I did to this city with a few drums of gas and a couple of bullets, hmm?

You know what I noticed? Nobody panics when things go according to plan. Even when the plan is horrifying. If tomorrow I told the press that, like, a gang-banger would get shot, or a truckload of soldiers will be blown up, nobody panics. Because it's all part of the plan. But when I say that one little old mayor will die, well then everybody loses their minds!

Introduce a little anarchy. Upset the established order and everything becomes chaos. I'm an agent of chaos. Oh, and you know the thing about chaos? It's fair.

## FRIENDS “A toast to Rachel and Joey.”

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**ROSS:** The first batch of margaritas was not so great, but the second batch is goooooood. Oh, guys, this is fun, isn't it? You know? Just the four of us. Just hangin'. I'm fine! Hey, I'm great! I'm just.. I'm just proud of us. There's no weirdness, no tension. We make a great foursome. We should do more stuff together. Ooh! Let's take a trip. Okay, where do you think we - we can go? My fajitas!! Everyone? I would like to make a toast to Rachel and Joey. And to love. Ah, love. L-O-V-E, love. L is for life. And what is life without love? O is for "oh, wow!" The V is for this very surprising turn of events, which I'm still fine with by the way. E is for how extremely normal I find it. That you two are together. And now one day you might get married and have children of your own. I'm sorry, it must be the pressure of entertaining. I think everyone would feel better if we had some flan.

## HIDDEN FIGURES “There’s no bathroom for me here.”

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**KATHERINE:** There's no bathroom for me here. (What do you mean there's no bathroom?) There is no bathroom. There are no colored bathrooms in this building. Or any building outside the West Campus, which is half a mile away. Did you know that? I have to walk to Timbuktu just to relieve myself. And I can't use one of the handy bikes. Picture that, Mr. Harrison. My uniform. Skirt below my knees, my heels, and a simple string of pearls. Well, I don't own pearls. Lord knows you don't pay coloreds enough to afford pearls! And I work like a dog, day and night, living off of coffee from a pot none of you wanna touch. So, excuse me if I have to go to the restroom a few times a day.

## LOVE AND INFORMATION “My god, look at that flower”

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**MANIC:** My god, look at that flower, thank you so much, have you ever seen such a red, red is blood and bullfights and seeing red is anger but red is joyful, red is celebration.

Yes, I like it. In China red is lucky how lucky we are to have red flowers, shall I get a vase?

in China white is death and here black is death but ghosts are white of course so a chessboard is death against death, and blood of course could be death but it's lifeblood isn't it, if you look at the flower it's so astounding

Yes.

It means so much to me that you gave me red flowers because red is so significant don't you think? it means stop and of course it means go because it's the color of energy and red cars have the most accidents because people are excited by red or people who are already excited like to have red, I'd like to have red, I'll buy a red car this afternoon and we can go for a drive, we can go right up through the whole country don't you think, we can go to Scotland we can go to John o' Groats, did he eat a lot of porridge do you think? but we don't have to start from Land's End or Land's Beginning we should say if we start from there but we won't we'll start from here because here is always the place we start from, isn't that funny, and I need to drive along all the roads in the country because I have to see to the traffic because there are too many cars as everyone knows but our car won't be one too many you'll be quite safe, we'll make sure it's all flowing smoothly in every direction because cars do go in every direction possible and everything goes in every possible direction, so we'll find a vase for the flowers,

Yes.

## LOVE AND INFORMATION **French Translation**

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**MANIC:** Mon dieu, mais regarde-moi cette fleur, merci beaucoup. As-tu déjà vu une telle rougeur ? Le rouge est la couleur du sang et des corridas, voir rouge c'est la colère, mais le rouge c'est la joie aussi, le rouge c'est la célébration.

Oui, en Chine le rouge porte chance.

Comme nous sommes chanceux d'avoir des fleurs rouges.  
Je vais chercher un vase ?

En Chine, le blanc représente la mort et ici, c'est le noir, mais les fantômes sont blancs bien sûr. Donc, un échiquier c'est la mort contre la mort. Et le sang pourrait bien être la mort, mais c'est le sang de la vie, n'est-ce pas ? Si tu regardes la fleur, c'est tellement stupéfiant.

Oui, cela signifie tellement pour moi que tu m'aies donné des fleurs rouges, car le rouge est si significatif, tu ne trouves pas ? Cela signifie "arrête" et bien sûr cela signifie "va", car c'est la couleur de l'énergie.

Les voitures rouges ont le plus d'accidents parce que les gens sont excités par le rouge ou les gens qui sont déjà excités aiment avoir du rouge. J'aimerais avoir du rouge. J'achèterai une voiture rouge cet après-midi et nous pourrons aller faire un tour. Nous pourrons aller jusqu'au bout du pays, non ? Nous pouvons aller en Écosse, nous pouvons aller à John o' Groats. Est-ce qu'il mangeait beaucoup de porridge, tu crois ? Mais nous ne devrions pas partir de Land's End ou Land's Beginning, nous devrions dire si nous partions de là, mais nous ne le ferons pas. Nous partirons d'ici parce que c'est toujours l'endroit où nous commençons, c'est drôle n'est-ce pas ? Et j'ai besoin de parcourir toutes les routes du pays parce que je dois veiller à la circulation, car il y a trop de voitures comme tout le monde le sait, mais notre voiture ne sera pas de trop, tu seras tout à fait en sécurité. Nous nous assurerons que tout coule parfaitement dans chaque direction, car les voitures vont dans toutes les directions possibles et tout va dans toutes les directions possibles. Donc, nous trouverons un vase pour les fleurs.

Oui.

## FLEABAG “Well, I’ve stolen things.”

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**FLEABAG:** Well, I’ve stolen things. And I’ve had a lot of sex outside of marriage. And once or twice inside someone else’s. And there’s been a spot of sodomy. There’s been much masturbation, a bit of violence, and of course the endless fucking blasphemy.

And.

And. I.

I can’t.

Frightened.

About – forgetting things. People. Forgetting people. And I’m ashamed of not knowing what I want...

No, I know what I want, I know exactly what I want. Right now. And it’s bad. I want someone to tell me what to wear in the morning.

No, I want someone to tell me what to wear every morning. I want someone to tell me what to eat. What to like. What to hate. What to rage about. What to listen to. What band to like. What to buy tickets for. What to joke about. What not to joke about. I want someone to tell me what to believe in. Who to vote for and who to love and how to... tell them. I just think I want someone to tell me how to live my life, Father, because so far, I think I’ve been getting it wrong.

## FLEABAG “He can’t take that off at night.”

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**FLEABAG:** Okay. Into the shower. Boom. Bedroom. Make-up. Boom. Gonna really make an effort. I take half an hour trying to look nice and I ended up looking... amazing. I mean, best in ages. One of those days. Boom.

Gorgeous, fresh-faced, heels, wearing a skirt, new top, little bit sexy, on my way to save my café and yes, I am strutting.

I see a man walking towards me from the bus stop. He can’t take his eyes off me. I’m all walking like I’ve got a paintbrush up my arse, thinking: Yeah, check me out, cos it’s never gonna happen, Chub Chub.

Chub Chub's getting closer. Oversized jacket. Meaty face. Looks me up and down. It's like he's confused about how attractive I am – he can't quite believe it. I worry for a second I'm going to make a sex offender out of the poor guy. He's about to say something. Here we fucking go, this better be good. He's passing, he's passing. He clears his throat, brings his hand to his mouth and coughs: "Walk of shame."

It's too late to go home and change. I have some flat shoes in my bag and anyway, he's fat. And he can't take that off at night.

## **GRISELDA "I'm Griselda Blanco."**

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**GRISELDA:** I'm Griselda Blanco. We both have the same problem. Every room I walk into, I'm just a woman. Every room you walk into you're just a Marielito. When people look at you, they only see your tattoos and that you don't speak English. They think, "how can I use them?" "How can I abuse them? The only way to get what we want is by taking it. And to do that, we need strength. Strength in numbers and strength here. I don't have to tell you what I'll do for your families, you've seen it. I don't have to tell you I'll fight for you, you've seen it. What you need to know is, if you work for me you'll have a purpose, and you'll have respect. When we're done with this shit, you won't be washing their fucking dishes. You'll be sitting at their table, eating their lobster, driving their caddies, and swimming in their fucking pools. So who wants a piece of that? Let's go my friends, let's go!



## FENCES “I been standing with you!”

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**ROSE:** I been standing with you! I been right here with you, Troy. I got a life too. I gave eighteen years of my life to stand in the same spot with you. Don't you think I ever wanted other things? Don't you think I had dreams and hopes? What about my life? What about me. Don't you think it ever crossed my mind to want to know other men? That I wanted to lay up somewhere and forget about my responsibilities? That I wanted someone to make me laugh so I could feel good? You not the only one who's got wants and needs. But I held on to you, Troy. I took all my feelings, my wants and needs, my dreams . . . and I buried them inside you. I planted a seed and watched and prayed over it. I planted myself inside you and waited to bloom. And it didn't take me no eighteen years to find out the soil was hard and rocky and it wasn't never gonna bloom.

But I held on to you, Troy. I held you tighter. You was my husband. I owed you everything I had. Every part of me I could find to give you. And upstairs in that room . . . with the darkness falling in on me ... I gave everything I had to try and erase the doubt that you wasn't the finest man in the world. And wherever you was going ... I wanted to be there with you. Cause you was my husband. Cause that's the only way I was gonna survive as your wife. You always talking about what you give . . . and what you don't have to give. But you take too. You take... and don't even know nobody's giving!

## WHITE LOTUS “Core of the onion”

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**TANYA:** The date. Uh... No, it was good, you know?

He stayed over.

Yeah.

And then he left.

Yeah. And he--yeah, he seem-- he seemed like a nice guy.

I just know I'm gonna get hurt.

Yeah. He likes the first layer.

Maybe, I don't know...you know.

But what about the second layer and the third layer?

And then every step along the way, you know, I have to worry about, you know, is he going to like the next layer?

And then I get all afraid like, you know, how much do I wanna show him?

You know, is he gonna be repulsed?

Or is he gonna be alarmed?

And at the core of the onion, Belinda, is just a straight up alcoholic lunatic. No it is, it is. And I just wanna show my hand. I don't wanna play poker anymore. I just wanna skip all the layers, and just go straight to the crazy, and just like, you know let the chips fall where they may. And, you know, just show him, just show him the core of the onion.

## SKYLIGHT “You can't play for nothing.”

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**KYRA:** 'Female'? That's a very odd choice of word.

You see I'm afraid I think this is typical. It's something that's happened . . . it's only happened of late. That people should need to ask why I'm helping these children. I'm helping them because they need to be helped.

Everyone makes merry, discussing motive. Of course she does this. She works in the East End. She only does it because she's unhappy. She does it because of a lack in herself. She doesn't have a man. If she had a man, she wouldn't need to do it. Do you think she's a dyke? She must be fucked up, she must be an Amazon, she must be a weirdo to choose to work where she does . . . Well I say, what the hell does it matter why I'm doing it? Why anyone goes out and helps? The reason is hardly of primary importance. If I didn't do it, it wouldn't get done.

I'm tired of these sophistries. I'm tired of these right-wing fuckers. They wouldn't lift a finger themselves. They work contentedly in offices and banks. Yet now they sit pontificating in parliament, in papers, impugning our motives, questioning our judgements. And why? Because they themselves need to feel better by putting down everyone whose work is so much harder than theirs. You only have to say the words 'social worker' . . . 'probation officer' . . . 'counsellor' . . . for everyone in this country to sneer. Do you know what social workers do? Every day? They try and clear out society's drains. They clear out the rubbish. They do what no one else is doing, what no one else is willing to do. And for that, oh Christ, do we thank them? No, we take our own rotten consciences, wipe them all over the social worker's face, and say 'if...' FUCK!

'If I did the job, then of course if I did it... oh no, excuse me, I wouldn't do it like that. . . .' Well, I say: 'OK, then, fucking do it, journalist. Politician, talk to the addicts. Hold families together. Stop the kids from stealing in the streets. Deal with couples who beat each other up. You fucking try it, why not? Since you're so full of advice. Sure, come and join us. This work is one big casino. By all means. Anyone can play. But there's only one rule. You can't play for nothing. You have to buy some chips to sit at the table. And if you won't pay with your own time . . . with your own effort . . . then I'm sorry. Fuck off!'

## MALCOLM & MARIE "I'm not done."

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**MARIE:** I don't know where you're going, but I'm not done. I'm not even fucking close to being done.

But what it also makes me realize, the reason you don't get jealous is because you don't value that mystery, do you? The reason you don't value it, the reason why you never wonder if you're the best fuck I've ever had, or the most talented person I've ever been with, or the kindest, or the smartest, it's because it is inconceivable to you that there is anybody on this planet that is more interesting than you are.

Your lack of curiosity is merely an extension of your narcissism, your megalomania, your egotistical view of the world. As a result of never doubting yourself, you never stopped to ask yourself, "How can I be a better partner?"

You're good. You are set. The man I'm looking at right now is as good as he's gonna get. You yelling at me in a bathtub about how you're gonna snap me like a twig, is the best and worst of who you will be in this relationship. And that's why you can forget to thank me in your speech. Because you're not afraid that I'm gonna come home and go... [inhales deeply] "You know what? You lost me tonight. Fuck this shit. I am out."

But if you steamroll every single person in your midst, day in and day out, you are going to end up living in a fictional fucking reality. Look at me. I'm the last person standing. I'm the last person to look at you and go, "You know what? Up your fucking game." "If not for me, then for your work." Malcolm, if this is a movie, you hold on to me for dear fucking life. Because that's who we've been for one another. That's who you've been for me and I've been for you from the day we met. From the day I overdosed in that market, from the day you drove me to rehab. From the first day I read your script about me, about us, about our relationship. About how drugs were destroying my ability to love you and your ability to love me. All I wanted tonight was a "thank you," Malcolm. That is it. That's all.

# A BAD BITCH'S MISADVENTURES

**“Being a bad bitch is an honor.”**

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**JACKIE:** Every morning, I wake up early to put on my Fenty highlighter before my man wakes up. I'm exhausted, but I can't let Bae see me with my bare face. I've never been barefaced in front of a man....

I'm afraid he wouldn't know what to do with a woman who takes her cheekbones off every night. Sometimes I wonder if he even appreciates that I put them on in the first place. Moreover, is a partner who doesn't appreciate the cheek work deserving of my cheek twerk?

Gosh, I don't know why I'm havin these thoughts.. I love my man... But sometimes, I think about risking it all and sleeping in. I mean, I know I'm not ugly or nothin. And when I'm in the bathroom with the door closed, and locked, I love to gaze upon my fresh flat face. I wish I could have a flat face all the time. *(Shocked but in longing for it)*

The truth is, honey! I wish I was not a bad bitch all the time. There, I said it.

Like, sometimes I wish I was just ... an Okay bitch.

I know I'm not supposed to use that type of language up in here, but it's just a lot of pressure!

Like, I wanna wear normal house slippers, not 3 inch heel house shoes!

Look, I know being a bad bitch is an honor. But I didn't choose this life, my mama chose this life for me. (it runs in the family). Sometimes I just wanna sit down for five minutes without wearing a waist trainer. Sometimes I just want to take deep breaths. I think I deserve to take deep breaths too.

I've been really meditating on my bad bitchness lately...(embarrassed to say the words) ....`Ever since, I saw this lady walking down the street without lashes on. She didn't seem burdened by the pressures of having balled eyes. She seemed fine being an Okay bitch. I mean, she could've been a bad bitch with alopecia. I've seen those too. But No, No. She was an Okay bitch. I could tell by her wedges. A...ha!

Anyway, perhaps there is nothing wrong with being an okay bitch? As long as you're not a basic bitch...Right? There's a difference. Right?

## PULP FICTION “I’m givin’ you the money...”

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**JULES:** I'm givin' you that money so I don't have to kill your ass. You read the Bible, Ringo?...Well, there's this passage I got memorized. Ezekiel 25:17. 'The path of the righteous man is beset on all sides by the inequities of the selfish and the tyranny of evil men. Blessed is he who, in the name of charity and good will, shepherds the weak through the valley of darkness, for he is truly his brother's keeper and the finder of lost children. And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy My brothers. And you will know I am the Lord when I lay My vengeance upon you.'

I been saying that shit for years, and if you heard it, that meant your ass. I never gave much thought to what it meant. I just thought it was some cold-blooded shit to say to a mother fucker before I popped a cap in his ass.

But I saw some shit this mornin' made me think twice. See, now I'm thinkin' maybe it means you're the evil man and I'm the righteous man, and Mr. 9-millimeter here, he's the shepherd protectin' my righteous ass in the valley of darkness. Or it could mean you're the righteous man and I'm the shepherd, and it's the world that's evil and selfish.

Now, I'd like that. But that shit ain't the truth. The truth is, you're the weak and I'm the tyranny of evil men. But I'm tryin', Ringo. I'm tryin' real hard to be the shepherd. Go.

## PIRATES OF THE CARIBBEAN: AT WORLD'S END

### “Cuttlefish”

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**JACK SPARROW:** Cuttlefish. Eh? Let us not, dear friends, forget our dear friends the cuttlefish... flipping glorious little sausages. Pen them up together, and they will devour each other without a second thought... Human nature, in 'it? Ooor... fish nature... So yes... we could hold up here, well-provisioned and well-armed, and half of us would be dead within the month! Which seems grim to me any way you slice it! Or... ahh... as my learned colleague so naively suggests, we can release Calypso, and we can pray that she will be merciful... I rather doubt it. Can we, in fact, pretend that she is anything other than a woman scorned, like which fury Hell hath no? We cannot. Res ipsa loquitur, tabula in naufragio, we are left with but one option. I agree with, and I cannot believe the words are coming out of me mouth... Captain Swann. We must fight.

# IT'S ALWAYS SUNNY IN PHILADELPHIA

## “You want to talk about stress?”

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**CHARLIE:** You want to talk about stress? You want to talk about stress, OK? I stumbled onto a major company conspiracy, Mac. Huh? How about that for stress? This company is being bled like a stuffed pig, Mac, and I got a paper trail to prove it. Check this out. Take a look at this! Now, that right there is the mail. Let's talk about the mail. Can we talk about the mail, please, Mac? I've been dying to talk about the mail with you all day, OK? "Pepe Silvia," this name keeps coming up over and over again. Every day Pepe's mail keeps getting sent back to me. Pepe Silvia! Pepe Silvia! I look in the mail, and this whole box is Pepe Silvia! So I say to myself, "I gotta find this guy! I gotta go up to his office and put his mail in the guy's goddamn hands! Otherwise, he's never going to get it and he's going to keep coming back down here." So I go up to Pepe's office and what do I find out, Mac? What do I find out?! There is no Pepe Silvia. The man does not exist, okay? So I decide, "Ohhhh shit, buddy, I gotta dig a little deeper." There's no Pepe Silvia? You gotta be kidding me! I got boxes full of Pepe! All right. So I start marchin' my way down to Carol in HR and I knock on her door and I say, "Carooooo! Carooooo! I gotta talk to you about Pepe!" And when I open the door what do I find? There's not a single goddamn desk in that office! There is...no...Carol in HR. Mac, half the employees in this building have been made up. This office is a goddamn ghost town!