

# SUGGESTED TEXTS

## DUOLOGUES

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Below are a selection of scenes from previous Physical Lab residencies and workshops. 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.

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### **BUGONIA**

#### “THE REALITY CHECK”

Michelle wakes up kidnapped by a delusional man who believes she’s an alien, and she tries to regain control by leveraging her corporate authority and the inevitability of law enforcement closing in.

#### “THE DIAGNOSIS”

Michelle attempts to psychoanalyze Teddy to break through his delusion, but he spirals into paranoia and rage, rejecting every rational explanation until the confrontation turns violent.

#### “THE FALSE CONFESSION”

Realizing resistance is futile, Michelle pretends to confess she’s an alien to appease Teddy, only for him to escalate to a brutal “test” that leaves her screaming in terror.

## “THE CYNICISM”

Michelle adopts a manipulative persona—flattering Teddy’s worldview and feigning ideological alignment—to gain his trust while quietly searching for a way to survive.

## “THE GRAND MANIPULATION”

With Teddy devastated and unstable, Michelle seizes the moment by fabricating an elaborate sci-fi mythology to reassert dominance and convince him their “destiny” depends on keeping her alive.

## **FLEABAG**

### FLEABAG: "Do you think I should become a Catholic?"

After Fleabag jokingly asks whether she should become a Catholic, the Priest immediately shuts it down, admitting he likes her worldview because it challenges his own.

## **FRIENDS**

### ROSS: "WE WERE ON A BREAK!!"

Ross and Rachel’s infamous “We were on a break” fight erupts when Rachel discovers Ross slept with someone else the night they temporarily split.

## **IT’S ALWAYS SUNNY IN PHILADELPHIA**

### “STARTER CAR”

Dennis’s “golden god” rant erupts when a mechanic insults his car, triggering one of his most theatrical meltdowns.

## **MALEFICENT**

### **“THE CURSE SCENE”**

Maleficent crashes Aurora’s christening to deliver a vengeful curse, turning the royal celebration into a moment of fear, power, and dark triumph.

## **MONSTERS**

### **“I WILL PUT UP ONE HELL OF A FIGHT”**

Lawyer Leslie Abramson meets with a client tied to the Menendez case after Robert Shapiro is fired, arguing her aggressive defense style makes her the right choice to defend Erik in the murder of his parents.

## **SENSE8**

### **“WHISPERS SAW ME”**

Will, moments away from losing consciousness, begs Riley to drive them to safety before Whispers can see through his mind again, but Riley—paralyzed by grief—refuses until Will reaches her emotionally.

## **THE WORST PERSON IN THE WORLD**

### **“DID YOU WRITE THIS?”**

Aksel finds Julie’s discarded writing and praises it, but his vague, patronizing feedback triggers Julie’s deeper frustration about feeling misunderstood and stagnant in their relationship.

# BUGONIA

## SCENE: THE REALITY CHECK

**TEDDY:** Welcome. Are you conscious? Is she conscious? I can only proceed if you're fully conscious.

**MICHELLE:** Uh... what?

**TEDDY:** Yes. Greetings. This is my home.

**MICHELLE:** Where... this is a hospital?

**TEDDY:** No, this is not a hospital.

**MICHELLE:** Is this a—

**TEDDY:** Fuck it. I'm just gonna start. "Welcome to the headquarters of the human resistance..."

**MICHELLE:** What is happening?

**TEDDY:** I'm explaining that I want to keep all of this aboveboard and civilized.

**MICHELLE:** Where's my hair?

**TEDDY:** Your hair's been destroyed.

**MICHELLE:** You shaved off my hair?

**TEDDY:** Yes, we've shaved off your hair.

**MICHELLE:** Why?

**TEDDY:** To prevent you from contacting your ship.

**MICHELLE:** My ship?

**TEDDY:** Your mother ship.

**MICHELLE:** What ship?

**TEDDY:** Full disclosure: I've also applied antihistamine cream to your skin...

**MICHELLE:** Excuse me. Listen to me.

**TEDDY:** ...which we'll need to reapply daily.

**MICHELLE:** Listen to me.

**TEDDY:** I'm listening.

**MICHELLE:** Right. Here's what's going to happen... [Michelle launches into her corporate authority monologue]

**TEDDY:** ...

**MICHELLE:** There is no scenario where you benefit unless you cooperate with me right now.

## SCENE: THE DIAGNOSIS

**MICHELLE:** Teddy?

**TEDDY:** What?

**MICHELLE:** I think I know what's going on.

**TEDDY:** Okay. Enlighten me.

**MICHELLE:** I'm a chemist, but I also have a psych degree.

**TEDDY:** Oh. Great. A degree from a credentialist scam.

**MICHELLE:** You're in a kind of echo chamber.

**TEDDY:** Echo chamber? Right now?

**MICHELLE:** You're consuming content that reinforces a warped idea of reality.

**TEDDY:** This is your best shot? Some rabbit-hole bullshit from The Times?

**MICHELLE:** Can we have a dialogue, please?

**TEDDY:** Don't call it a dialogue. This isn't Death of a Salesman.

**MICHELLE:** Can we talk?

**TEDDY:** I know exactly what you're going to say... [rant]

**MICHELLE:** You mean shibboleths.

**TEDDY:** That's what I said.

**MICHELLE:** Grammar is a false Andromedan construct too, I guess.

**TEDDY:** [smashes something]

**MICHELLE:** I'm sorry. You're angry. You have a right to be angry.

**TEDDY:** You do?

**MICHELLE:** Yes. But we need to talk in good faith.

**TEDDY:** Safe space, safe words, talk talk talk—

**MICHELLE:** What do you want? Money?

**TEDDY:** Your capital has no value.

**MICHELLE:** Power? Sex?

**TEDDY:** No interest sexually. We've been chemically castrated.

**MICHELLE:** Oh Jesus Christ.

**TEDDY:** I knew you'd try to lure us.

**MICHELLE:** Don. Teddy. Come on. We have options.

**TEDDY:** No.

**MICHELLE:** We do.

**TEDDY:** There are no options. No rules. No deals. No America. No order.

**MICHELLE:** Teddy, I'm sorry. You need help. You're mentally ill.

**TEDDY:** [hits her]

## SCENE: THE FALSE CONFESSION

**MICHELLE:** Good morning.

**TEDDY:** You're out of breath.

**MICHELLE:** Yes. You make me nervous.

**MICHELLE:** I think we should start over. I want to help you. I am an alien.

**TEDDY:** ...

**MICHELLE:** I admit it. You were right. I'm an alien. I'd like to move forward to a solution. I'm an alien.

**TEDDY:** You want to start over?

**MICHELHE:** Yes.

**TEDDY:** Good. Let's start over. I was hoping to avoid a painful test, but you forced my hand.

**MICHELLE:** I admitted it.

**TEDDY:** I'm humane. I don't want to do this.

**MICHELLE:** I'm an alien!

**TEDDY:** I agree.

**DON:** Are you sure it works?

**TEDDY:** She admitted it. It killed our family.

**DON:** This doesn't seem right.

**MICHELLE:** Please stop. Don't do this.

**TEDDY:** Here comes the first wave.

**MICHELLE:** No no no— [screams]

## SCENE: THE CYNICISM

**TEDDY:** Enjoy.

**MICHELLE:** It's a lovely home.

**TEDDY:** Thank you.

**MICHELLE:** Just you here?

**TEDDY:** Yes.

**MICHELLE:** Always?

**TEDDY:** I'd prefer not to get personal.

**MICHELLE:** Sure. Tell me more about your movement.

**TEDDY:** We are not a movement.

**MICHELLE:** Of course.

**TEDDY:** I did this on my own. With my colleague.

**MICHELLE:** Very impressive. Activism is mostly exhibitionism and brand maintenance. I tried every ideology. I bought the whole store. Until I discovered you.

**TEDDY:** Thank you.

**MICHELLE:** You as well, Don.

**DON:** Can I go to the bathroom?

**TEDDY:** In a minute, Don. We're eating.

## SCENE: THE GRAND MANIPULATION

**MICHELLE:** You fucking monster. How many were Andromedans?

**TEDDY:** You lied to me.

**MICHELLE:** How many?

**TEDDY:** Two.

**MICHELLE:** You miserable idiot. You killed her. Quiet. And I'll tell you why I resemble a human... [launches massive sci-fi monologue]

**TEDDY:** No. You came here to kill us.

**MICHELLE:** Wrong. Some wanted to eliminate you, but the emperor believed in experiments.

**TEDDY:** You killed my mother.

**MICHELLE:** I thought you'd be caught feeding antifreeze to a coma patient.

**TEDDY:** I'm not a sick ape.

**MICHELLE:** You are a sick ape. There are other test subjects. We must show the emperor the truth. Tomorrow. During the lunar eclipse.

**TEDDY:** Why?

**MICHELLE:** You may hate me, but I have the information you need to save Earth. This is our destiny, Teddy Gatz. The hour is almost upon us.

## FLEABAG

“DO YOU THINK I SHOULD BECOME A CATHOLIC?”

**FLEABAG:** Do you think I should become a Catholic?

**PRIEST:** No, don't do that. I like that you believe in a meaningless existence. And you're good for me, you make me question my faith.

**FLEABAG:** And?

**PRIEST:** I've never felt closer to God.

**FLEABAG:** Fuck you.

**PRIEST:** Okay, now you say “Bless me father for I have sinned...”

**FLEABAG:** I'm not gonna say that.

**PRIEST:** What? (Laughs) Very good. “It's been enter days, months, years, since my last confession.” Then I say “that's okay” until you tell me what's on your mind “Tell

me your..."

**FLEABAG:** Sins. (They both laugh) Why would I tell you my sins?

**PRIEST:** Because it'll make you feel better and because I want to know.

**FLEABAG:** I lied ...

**PRIEST:** Okay.

**FLEABAG:** ... to you.

**PRIEST:** About?

**FLEABAG:** About the miscarriage. (long pause) I was just covering my sister, who actually had the miscarriage because her husband didn't know she was pregnant, and it just...

**PRIEST:** Okay. Keep going.

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

**PRIEST:** (laughs) And?

**FLEABAG:** And... I ... Can't...

**PRIEST:** It's okay, go on.

**FLEABAG:** Frightened.

**PRIEST:** Of what?

**FLEABAG:** Forgetting things. People. Forgetting people. And I'm ashamed of not knowing what I...

**PRIEST:** What you want? It's okay to not know what you want.

**FLEABAG:** No. I know what I want. I know exactly what I want; right now.

**PRIEST:** What's that?

**FLEABAG:** It's bad.

**PRIEST:** It's okay.

**FLEABAG:** I want someone to tell me what to wear in the morning.

**PRIEST:** (laughs) Well, I think there are people who can...

**FLEABAG:** 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. And I know that's why people want people like you in their lives, because you tell them how to do it. You just tell them what to do and what they'll get out of the end of it, even though I don't believe your bullshit and I know that scientifically nothing that I do makes any difference in the end, anyway, I'm still scared. Why am I still scared? So just tell me what to do. Just fucking tell me what to do, Father.

## FRIENDS

“WE WERE ON A BREAK!!!”

*Scene: Rachel's bedroom. Ross and Rachel have just finished consummating the new relationship.*

**Rachel:** Oh-hooo, I missed you.

**Ross:** I missed you too.

**Rachel:** Ooh, I was soo nervous about that letter. But the way you owned up to everything, it just showed me how much you've grown. Y'know?

**Ross:** I suppose.

**Rachel:** You have! Ross, you should give yourself credit. I mean my Mom never thought this would work out. It was all, "Once a cheater, always a cheater."

**Ross:** Umm-hmm.

**Rachel:** Ooh, I just wish we hadn't lost those four months, but if time was what you needed just to gain a little perspective...

[cut to Monica cleaning the floor in the kitchen]

**Ross:** (yelling from the bedroom) WE WERE ON A BREAK!!!!!!!

**Chandler:** (entering with Joey) (to Monica) Coffee house?

**Monica:** You bet.

[cut back to Rachel's bedroom with both of them hurriedly getting dressed]

**Ross:** And for the record, it took two people to break up this relationship!!

**Rachel:** Yeah! You and that girl from that copy place, which yesterday you took full responsibility for!!

**Ross:** I didn't know what I was taking full responsibility for! Okay?! I didn't finish the whole letter!

**Rachel:** What?!!

**Ross:** I fell asleep!

**Rachel:** You fell asleep?!

**Ross:** It was 5:30 in the morning, and you had rambled on for 18 pages. Front and back!! (they go into the living room, trapping Monica, Chandler, and Joey in the

kitchen) (to Rachel) Oh-oh-oh, and by the way, Y-O-U-apostrophe-R-E means 'you are,' Y-O-U-R means 'your!'

**Rachel:** Y'know I can't believe I even thought about getting back together again! We are so over!!

**Ross:** (starts to cry) FINE BY ME!! (he opens the door and traps Chandler behind it)

**Rachel:** Oh, oh, and hey-hey-hey, those little spelling tips will come in handy when you're at home on Saturday nights playing Scrabble with Monica!!

**Monica:** Hey!!

**Rachel:** (to Monica) Sorry!! (to Ross) I just feel bad about all that sleep you're gonna miss wishing you were with me!

**Ross:** Oh, no-no-no don't you worry about me falling asleep. I still have your letter!!!

**Rachel:** And hey! Just so you know, it's not that common! It doesn't happen to every guy! And it is a big deal!!

**Chandler:** I KNEW IT!!!

## IT'S ALWAYS SUNNY IN PHILADELPHIA

### "STARTER CAR"

**Tony:** Excuse me, hi! you guys selling the car?

**Dennis Reynolds:** Oh yeah, yes, hi!

**Tony:** Yeah, I might like to buy it, what do you want for it?

**Dennis Reynolds:** I was thinking somewhere in the ballpark of the original price,

but considering the circumstances I am open to a reasonable discussion.

**Tony:** All right I mean it is an amphibious exploring vehicle so it should be fine, right?

**Dennis Reynolds:** Yes, yes absolutely. It's nice to talk to a reasonable man. Now, you are a sportsman? Because you look very fit.

**Tony:** Oh, I ski.

**Dennis Reynolds:** You ski? Excellent! Love skiing. Yeah, you travel a lot?

**Tony:** For work yeah.

**Dennis Reynolds:** Europe? Eastern Europe?

**Tony:** All over really.

**Dennis Reynolds:** And I assume you'll be taking the car with you on these trips.

**Tony:** Me? oh no, no no no I'm I'm looking for something for my daughter.

**Dennis Reynolds:** Your daughter?

**Tony:** Yeah. You know, safe, slow vehicle. Good starter car.

**Dennis Reynolds:** ...Starter car.

**Tony:** That's right.

**Dennis Reynolds:** Mm. I have contained my rage for as long as possible, but I shall unleash my fury upon you like the crashing of a thousand waves! Begone, vile man! Begone from me! A starter car? This car is a finisher car! A transporter of gods! The golden god! I am untethered, and my rage knows no bounds!

# MALEFICENT

## THE CURSE SCENE

**MALEFICENT:** Well, well. What a glittering assemblage — King Stefan, royalty, nobility, the gentry and, how quaint, even the rabble. I must say, I really felt quite distressed at not receiving an invitation.

**KING STEFAN:** You're not welcome here.

**MALEFICENT:** Oh. Oh dear, what an awkward situation.

**QUEEN:** You're not offended?

**MALEFICENT:** Why no. And to show I bear no ill will, I too shall bestow a gift on the child.

**KING STEFAN:** No! We don't want your gift!

**MALEFICENT:** Hm, listen well all of you: the princess shall indeed grow in grace and beauty, loved by all who meet her.

**QUEEN:** That's a lovely gift.

**KING STEFAN:** Don't do this.

**MALEFICENT:** But before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel and fall into a sleep-like death — a sleep from which she shall never awaken!

**KING STEFAN:** Maleficent, please don't do this. I beg of you!

**MALEFICENT:** I like you begging. Do it again.

**KING STEFAN:** I beg you.

**MALEFICENT:** Alright. The princess can be woken from her death sleep... but only by true love's kiss. This curse will last till the end of time. No power on Earth can

change it!

## MONSTERS

### I WILL PUT UP ONE HELL OF A FIGHT

**CLIENT:** Gerry Chaleff says you're the best female criminal defense attorney in all of LA.

**LESLIE:** I'm sure he didn't say that. Gerry wouldn't have said, "The best female criminal defense attorney." He simply would have said I'm the best.

**CLIENT:** Well, as you know, we just fired Robert Shapiro. We didn't feel that he was good enough for our boys.

**LESLIE:** I know Bob. He's a fine lawyer, but he's not who you want for a case like this. For him, it's all about spinning the media narrative and hopefully cutting the best deal for his clients. I don't like cutting deals. I prefer to fight. Because if you don't fight, you don't win.

**CLIENT:** So you've worked on cases like this before? Cases where the defendants are accused of killing and you still manage to win?

**LESLIE:** I recently defended a young man by the name of Arnel Salvatierra, who admitted to killing his father. He was up for first-degree murder. Arnel and his siblings suffered years of physical and psychological abuse at the hands of their father. He tortured them. Now, the prosecution wanted you to believe that Arnel was a monster. That he carefully planned his father's murder for weeks and then shot him in his sleep in cold blood. Well, that is not what I believe happened. I believe Arnel shot his father out of self-defense. Should Arnel have waited until his father, in one of his rages, finally ended up murdering him? Or his mother? Or one of his siblings? I wanted the jury to see that Arnel was not the monster. On the contrary, he was the victim. Arnel was acquitted of first-degree murder. He was sentenced to three years probation.

**CLIENT:** And you could do that for Lyle and Erik?

**LESLIE:** To be clear, I'd only be defending Erik, but based on the documents I've read so far, these boys do not deserve to spend the rest of their lives in prison, let alone face the death penalty. Now, I can't guarantee you an outcome, but I promise you, I will put up one hell of a fight.

**CLIENT:** When can you start?

**LESLIE:** Perhaps we should discuss my fee first.

## SENSE8

### WHISPERS SAW ME

**Will:** Riley, whispers saw me. He's in my head, as long as I'm unconscious, he can't see what I see. That's why I shot up with all those drugs. In a minute, I'm gonna be unconscious. Our only chance is if you get in that ambulance and drive us outta here. Riley... if you don't.... we're all gonna die.

**Riley:** I can't... I can't leave her.

**Will:** Riley, please.

**Riley:** I'm so sorry, will. I can't do it. (sobbing)

**Will:** I know how much it hurts. I know you want to lay down here and never get up again. I know it, cause I feel it. (sobs) I can feel it. That means that somehow, somewhere... you can feel what I'm feeling, too. I love you. That's why you can't give up. I love you.

# THE WORST PERSON IN THE WORLD

DID YOU WRITE THIS?

**AKSEL:** When did you write this?

**JULIE:** Have you read it?

**AKSEL:** I was moving it to the paper recycling. It's very good.

**JULIE:** You think?

**AKSEL:** Yeah, it sucked me right in. It's really, really great. I mean... it's like—

**JULIE:** What?

**AKSEL:** Well... I have to say, it's really nice to read about you.

**JULIE:** But it's not about me.

**AKSEL:** But the Christmas scene is your family, right?

**JULIE:** But it's fiction. You didn't get that? I made it up.

**AKSEL:** Okay, it's fiction. In any case... it's good.

**JULIE:** Because it's me?

**AKSEL:** No. Because it's nice.

**JULIE:** "Nice"?

**AKSEL:** Yeah, nice. Good. Well written. The way you write is really great. Like here, too many memories overlapping, blending into a blur—

**JULIE:** Uh...

**AKSEL:** That resonates with me. It's well written. Truly good.

**JULIE:** It's not well written.

**AKSEL:** What's wrong?

**JULIE:** Suddenly you're into literature? What was the last book you read?

**AKSEL:** Are you okay? What's up?

**JULIE:** Why? You criticize everything I do these days. Sorry, but going through my trash is pretty invasive.

**AKSEL:** Yeah, yeah. Can't you see that? Relax.

**JULIE:** "Relax"?

**AKSEL:** Calm down.

**JULIE:** Relaxing is your specialty. You don't mind serving coffee till you're 50. But I want more!

**AKSEL:** That's hurtful. I don't know what to say.