Drama

WACE courses

**Set monologue list**

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|  | **Title** | **Character** | **Playwright** | **Section** | **Notes** | **Beginning Dialogue** |
| --- | --- | --- | --- | --- | --- | --- |
|  | *A Midsummer Night’s Dream*  | Puck | William Shakespeare | Act 3, Scene 2 |  | My mistress with a monster … |
|  | *Accidental Death of an Anarchist*  | Madman | Dario Fo |  |  | It is my dream to play a judge.  |
|  | *After Juliet*  | Rosaline | Sharman Macdonald |  |  | Your spirit haunts me … |
|  | *All this Intimacy* | Jen | Rajiv Joseph  |  |  | Ty ... l wasn't going to bring this … |
|  | *Amadeus* | Amadeus | Peter Shaffer | Act 2 |  | I don’t understand you! You’re all … |
|  | *Art* | Yvan | Yasmina Resa |  |  | So, a crisis, insoluble problem … |
|  | *Away* | Meg | Michael Gow | Act 3, Scene 2 | Edited from dialogue with Jim and Gwen | I saw the carton.  |
|  | *Bald Prima Donna*  | Fire Chief | Eugene Ionesco |  |  | My brother-in law had … |
|  | *Big Love*  | Giuliano | Charles L. Mee |  |  | I knew a man once so kind … |
|  | *Daylight Saving*  | Stephanie | Nick Enright | Act 1, Scene 2 |  | You know what that bastard … |
|  | *Emotion Memory* | Stanislavsky | Don Nigiro |  |  | But that’s the thing. It makes no sense… |
|  | *Happy Days*  | Winnie | Samuel Beckett | Act 1 |  | Ah yes, if only I could bear to be alone … |
|  | *How Water Behaves* | Nan | Sherry Kramer |  |  | My husband? My husband is at work … |
|  | *Image in the Clay*  | Gordon | David Ireland |  |  | Who’d go to a black doctor? |
|  | *Ivanov* | Sasha | Anton Chekhov |  | Edited from dialogue with Lvov and Ivanov | What did you do it for? ... |
|  | *Jerusalem* | Nina | Michael Gurr |  |  | And what is that idea?  |
|  | *Laughter on the 23rd Floor* | Ira | Neil Simon |  |  | I can’t breathe. I can’t … |
|  | *Les Dangerous Liaisons* | Marquise De Merteuil | Christopher Hampton |  |  | Well, I had no choice, did I, I’m a woman ... |
|  | *Love, Loss and What I Wore* | Rosie | Nora and Delia Ephron |  |  | The truth is, I have no fashion … |
|  | *Mother Teresa is Dead* | Jane | Helen Edmundson | Act 2, Scene 4 |  | The woman, in the shantytown … |
|  | *Noah* | Noah | Andre Obey | Act 1 |  | Yes, Lord, it’s me. Terribly … |
|  | *Oedipus Rex* | Oedipus | Sophocles |  |  | I care not for thy counsel or thy … |
|  | *One Flew over the Cuckoo’s Nest* | Randle McMurphy | Dale Wasserman |  |  | All right. All I need is one vote, right? |
|  | *One Man, Two Guvnors* | Francis | Richard Bean | Act 1, Scene 2 |  | My father, Tommy Henshall … |
|  | *Punk Rock* | Chadwick | Simon Stephens | Scene 4 |  | Human beings are pathetic. |
|  | *Richard III* | Gloucester | William Shakespeare | Act 1, Scene 1 |  | Now is the winter … |
|  | *Romeo and Juliet* | Nurse | William Shakespeare | Act 1, Scene 3 |  | Even or odd, of all days … |
|  | *Ruben Guthrie* | Ruben Guthrie | Brendan Cowell |  |  | Hello my name is Ruben Guthrie … |
|  | *Saint Joan* | Joan | George Bernard Shaw | Scene 4 |  | Yes: they told me you were … |
|  | *Secret Bridesmaid’s Business* | Colleen | Elizabeth Coleman |  |  | You know, I opened a wedding account … |
|  | *Skylight* | Kyra | David Hare |  |  | ‘Female’? That's a very odd … |
|  | *The Caretaker* | Mick | Harold Pinter | Act 2  |  | You’re stinking the place out. |
|  | *The Cherry Orchard*  | Lopakhin | Anton Chekhov | Act 3 |  | I bought it! Wait ladies … |
|  | *The Christian Brothers* | The Christian Brother | Ron Blair |  |  | I’ve noticed a growing … |
|  | *The Crucible* | Mary Warren | Arthur Millar | Act 2 | Edited out dialogue from John Proctor. | I never knew it before. |
|  | *The Glass Menagerie* | Tom | Tennessee Williams | Scene 7 |  | I didn’t go to the moon … |
|  | *The Good Father* | Tim | Christian O’Reilly | Act 1 Scene 3 |  | She looks at me and says …  |
|  | *The Merchant of Venice* | Portia | William Shakespeare | Act 4 Scene 1 | Edited from dialogue with Shylock | I pray you, let me look … |
|  | *The Merchant of Venice* | Shylock | William Shakespeare | Act 1, Scene 3 |  | Signor Antonio, many a time and oft … |
|  | *The Picture of Dorian Gray* | Dorian | Oscar Wilde |  |  | This play was good enough … |
|  | *The Pillowman* | Tupolski | Martin McDonagh |  | Edited from dialogue with Katurian | I have to fill out … |
|  | *The Positive Hour* | Paula | April de Angelis |  | Edited from dialogue with Miranda | I don’t want any more bollocks ... |
|  | *The Second Mrs Jacob Anderson* | Mrs Anderson | Ann Wuehler |  |  | Adults are never honest ... |
|  | *The Stronger* | MME X | August Strindberg |  |  | Our acquaintance has been so … |
|  | *Thebans* | Ismene | Liz Lochhead |  |  | I was there I saw it all |
|  | *Top Girls* | Dull Gret | Caryl Churchill | Act 1, Scene 1 |  | We come to hell through a big … |
|  | *Two Gentlemen of Verona* | Launce | William Shakespeare | Act 2, Scene 3 |  | Nay, ’twill be this hour … |
|  | *Waking Up* | Character | Dario Fo and Franca Rame |  |  | ‘Listen, Stupid,’ I tell him, ‘I don’t … |