**Scripts for Romance Play-reading (Feb 2023)**

# Romeo and Juliet

The Balcony Scene [Capulet’s orchard.]

Romeo – Male 18

Juliet - female 14

Nurse – female 50

ROMEO [Coming forward.]:
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!
JULIET :
Ay me!
ROMEO:
She speaks.
O, speak again, bright angel, for thou art
As glorious to this night, being o’er my head,
As is a winged messenger of heaven
Unto the white-upturned wond’ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.
JULIET:
O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I’ll no longer be a Capulet.
ROMEO [Aside.]:
Shall I hear more, or shall I speak at this?
JULIET:
‘Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What’s Montague? It is nor hand, nor foot,
Nor arm, nor face. O, be some other name
Belonging to a man.
What’s in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name;
And for thy name, which is no part of thee,
Take all myself.
ROMEO:
I take thee at thy word.
Call me but love, and I’ll be new baptized;
Henceforth I never will be Romeo.
JULIET:
What man art thou, that, thus bescreened in night,
So stumblest on my counsel?
ROMEO:
By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.
JULIET:
My ears have yet not drunk a hundred words
Of thy tongue’s uttering, yet I know the sound.
Art thou not Romeo, and a Montague?
ROMEO:
Neither, fair maid, if either thee dislike.
JULIET:
How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
ROMEO:
With love’s light wings did I o’erperch these walls;
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.
JULIET:
If they do see thee, they will murder thee.
ROMEO:
Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against their enmity.
JULIET:
I would not for the world they saw thee here.
ROMEO:
I have night’s cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued, wanting (16) of thy love.
JULIET:
By whose direction found’st thou out this place?
ROMEO:
By Love, that first did prompt me to inquire.
He lent me council, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.
JULIET:
Thou knowest the mask of night is on my face;
Else (would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form - fain, fain deny
What I have spoke; but farewell compliment!
Dost thou love me? I know thou wilt say “Ay;”
And I will take thy word. Yet, if thou swear’st,
Thou mayst prove false. At lovers’ perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest I am too quickly won,
I’ll frown and be perverse and say thee nay,
So thou wilt woo, but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my havior light;
But trust me, gentleman, I’ll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard’st, ere I was ware,
My true love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.
ROMEO:
Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops–
JULIET:
O, swear not by the moon, th’ inconstant moon,
That monthly changes in her circle orb,
Lest that thy love prove likewise variable.
ROMEO:
What shall I swear by?
JULIET:
Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I’ll believe thee.
ROMEO:
If my heart’s dear love–
JULIET:
Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night!
This bud of love, by summer’s ripening breath,
May prove a beauteous flow’r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!
ROMEO:
O, wilt thou leave me so unsatisfied?
JULIET:
What satisfaction canst thou have to-night?
ROMEO:
The exchange of thy love’s faithful vow for mine.
JULIET:
I gave thee mine before thou didst request it:
and yet I would it were to give again.
ROMEO:
Would’st thou withdraw it? for what purpose, love?
JULIET:
But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within. Dear love, adieu!
[NURSE calls within.]
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again. [Exit.]
ROMEO:
O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.
[Enter JULIET again.]
JULIET:
Three words, dear Romeo, and good night indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me word tomorrow,
By one that I’ll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I’ll lay
And follow thee my lord throughout the world.
[NURSE within.]
Madam!
JULIET:
I come anon.–But if thou meanest not well,
I do beseech thee–
[NURSE within.]
Madam!
JULIET:
By and by I come.–
To cease thy strife and leave me to my grief
Tomorrow will I send.
ROMEO:
So thrive my soul–
JULIET:
A thousand times good night!
ROMEO:
A thousand times the worse, to want thy light!
Love goes toward love as schoolboys from their books
But love from love, toward school with heavy looks
[Enter JULIET again]
JULIET:
Hist! Romeo, hist! O for a falc’ner’s voice
To lure this tassel gentle back again!
Bondage is hoarse and may not speak aloud,
Else would I tear the cave where Echo lies
And make her airy tongue more hoarse than
With repetition of “My Romeo!”
ROMEO:
How silver-sweet sound lovers’ tongues by night,
Like softest music to attending ears!

# Pride and Prejudice

## Extract 1 Elizabeth and Jane

**Elizabeth – female 24**

**Jane – female 26**

**INT. BEDROOM -- LONGBOURN - NIGHT. 7**

 *Elizabeth and Jane are both tucked up in the same bed,*

 *but are too excited to sleep.*

 **JANE**

 Mr Bingley is just what a young man ought

 to be. Sensible, good humoured -

 **ELIZABETH**

 (completing the list)

 Handsome, conveniently rich -

 **JANE**

 You know perfectly well I do not believe

 marriage should be driven by thoughts of

 money.

 **ELIZABETH**

 I agree entirely, only the deepest love

 will persuade me into matrimony, which is

 why I will end up an old maid.

 **JANE**

 Do you really believe he liked me,

 Lizzie?

 **ELIZABETH**

 Jane, he danced with you most of the

 night.

 **JANE**

 I was flattered, I must admit. I did not

 expect such a compliment.

 **ELIZABETH**

 That is one great difference between us.

 Compliments always take you by surprise.

 Well, Mr Bingley is certainly very

 amiable, and I give you leave to like

 him. You've liked many a stupider person.

 **JANE**

 Lizzie!

 **ELIZABETH**

 You're a great deal too apt to like

 people in general, you know. All the

 world is good and agreeable in your eyes.

**JANE**

 Not his friend. I still cannot believe

 what he said about you.

 **ELIZABETH**

 Mr Darcy? I could more easily forgive

 his vanity had he not wounded mine. But

 no matter. I doubt we shall ever speak

 again.

*She blows out the candle.*

## Extract 2 Dance with Darcy

Elizabeth – female 24

Darcy – male 28

Elizabeth dances face to face with Darcy. Neither can

 speak. They dance for a moment in silence.

 **ELIZABETH**

 I do love a Sarabande.

 **DARCY**

 Indeed. Most invigorating.

 They continue, for a moment, in silence.

 **ELIZABETH**

 It is your turn to say something, Mr

 Darcy - I talked about the dance, now you

 ought to remark on the size of the room

 or the number of couples.

 **DARCY**

 I am perfectly happy to oblige, please

 advise me of what you would like most to

 • hear.

 **ELIZABETH**

 That reply will do for the present.

 Perhaps by and bye I may observe that

 private balls are much pleasanter than

 public ones. But for now we may be

 silent.

 **DARCY**

 Do you talk as a rule while dancing?

 **ELIZABETH**

 We are each of an unsocial, taciturn

 disposition, unwilling to speak, unless

 we expect to say something that will -

 amaze the whole room, and be handed down

 to posterity with all the eclat of a

 proverb. So a little lubrication to avoid

 embarrassment might be advantageous.

 **DARCY**

 I see no striking resemblance of your own

 character in this, how near it is to mine

 I cannot say. (beat) Tell me do you and

 your sisters very often walk to Meryton?

 They are suddenly parted by the choreography of the

 dance. The dance spins again and she is back with Darcy.

 **ELIZABETH**

 Yes, we often walk to Meryton - it is a

 great opportunity to meet new people. In

 fact when you met us we had just had the

 pleasure of forming a new acquaintance.

 **DARCY**

 I will admit your Mr Wickham is blessed

 with such happy manners as may ensure his

 making friends - whether he is capable of

 retaining them is less certain.

 **ELIZABETH**

 He has been so unlucky as to lose your

 friendship. I remember hearing you once

 say that your resentment once created was

 unappeasable. You are very cautious, I

 suppose, as to its being created?

 **DARCY**

 I am. May I ask to what these questions

 tend.

 **ELIZABETH**

 To make out your character, Mr Darcy.

 **DARCY**

 And what have you discovered?

 **ELIZABETH**

 very little.

The dance finishes.

 **ELIZABETH (CONT'D)**

 I hear such different accounts of you as

 puzzle me exceedingly.

 **DARCY**

 I hope to afford you more clarity in the

 future.

They bow to each other and Elizabeth moves quickly away

 from Darcy.

## Extract 3:Darcy’s first proposal

Elizabeth – female 24

Darcy – male 28

A man approaches, across the park. He draws nearer.

 It's Darcy. Elizabeth stiffens. He's hurrying towards

 her. Sodden, breathless, he comes into the. summer house.

 He is in a state of agitation - far too agitated to

 notice her upset face.

 **DARCY**

 Miss Bennet, I have struggled in vain but

 I can bear it no longer ... . The past

 months have been a torment...

 He pauses, unable to speak. Elizabeth stares at him in

 astonishment. He struggles on.

 **DARCY**

 I came to Rosings with the single object

 of seeing you...I had to see you...

 **ELIZABETH**

 • Me?

 **DARCY**

 • I've fought against my better judgement,

 my family's expectation...

 **(PAUSE)**

 The inferiority of your birth.. .my rank

 and circumstance...

 **(STUMBLINGLY)**

 all those things.. .but I'm willing to put

 them aside... and ask you to end my

 agony...

 **ELIZABETH**

 I don't understand...

 **DARCY**

 **(WITH PASSION)**

 I love you. Most ardently.

 Elizabeth stares at him.

 **DARCY**

 Please do me the honour of accepting my

 hand.

 A silence. Elizabeth struggles with the most painful

 confusion of feeling. Finally she recovers.

 **ELIZABETH**

 **(VOICE SHAKING)**

 Sir, I appreciate the struggle you have

 been through, and I am very sorry to have

 caused you pain. Believe me, it was

 unconsciously done.

 A silence. Gathering her shawl, she gets to her feet.

 **DARCY**

 **(STARES)**

 Is this your reply?

 **ELIZABETH**

 Yes, sir.

 **DARCY**

 Are you laughing at me?

 **ELIZABETH**

 No?

 **DARCY**

 Are you rejecting me?

 **ELIZABETH**

 **(PAUSE)**

 I'm sure that the feelings which, as

 you've told me, have hindered your

 regard, will help you in overcoming it.

 A terrible silence, as this sinks in. Neither of them can

 move. At last, Darcy speaks. He is very pale.

 **DARCY**

 Might I ask why, with so little endeavour

 at civility, I am thus repulsed?

 **ELIZABETH**

 (trembling with emotion)

 I might as well enquire why, with so.

 evident a design of insulting me, you

 chose to tell me that you liked me

 against your better judgement. If I was

 uncivil, that was some excuse -

 **DARCY**

 Believe me, I didn't mean -

 **ELIZABETH**

 But I have other reasons, you know I

 have!

 **DARCY**

 What reasons?

 **ELIZABETH**

 Do you think that anything might tempt me

 to accept the man who has ruined, perhaps

 for ever, the happiness of a most beloved

 sister?

 Silence. Darcy looks as if he's been struck across the

 face.

 **ELIZABETH**

 Do you deny it, Mr Darcy? That you

 separated a young couple who loved each

 other, exposing your friend to the

 censure of the world for caprice, and my

 sister to its derision for disappointed

 hopes, and involving them both in misery

 of the acutest kind?

 **DARCY**

 I do not deny it.

 **ELIZABETH**

 **(BLURTS OUT)**

 How could you do it?

 **DARCY**

 Because I believed your sister

 indifferent to him.

 **ELIZABETH**

 • Indifferent?

 **DARCY**

 • I watched them most carefully, and

 realized his attachment was much deeper

 than hers.

 **ELIZABETH**

 That's because she's shy!

 **DARCY**

 Bingley too is modest, and was persuaded

 that she didn't feel strongly for him.

 **ELIZABETH**

 Because you suggested it!

 **DARCY**

 I did it for his own good.

 **ELIZABETH**

 My sister hardly shows her true feelings

 to me!

 (pause, takes a breath)

 I suppose you suspect that his fortune

 had some bearing on the matter?

 **DARCY**

 **(SHARPLY)**

 No! I wouldn't do your sister the

 dishonour. Though it was suggested -

 **(STOPS)**

 **ELIZABETH**

 What was?

 **DARCY**

 It was made perfectly clear that-an

 advantageous marriage...

 **(STOPS)**

 **ELIZABETH**

 Did my sister give that impression?

 **DARCY -**

 No!

 An awkward pause.

 **DARCY**

 There was, however, I have to admit...

 the matter of your family -

 **ELIZABETH**

 Our want of connection? Mr Bingley didn't

 vex himself about that!

 **DARCY**

 No, it was more than that.

 **ELIZABETH**

 How, sir?

 **DARCY**

 (pause, very uncomfortable)

 It pains me to say this, but it was the

 lack of propriety shown by your mother,

 your three younger sisters - even, on

 occasion, your father. Forgive me.

 Lizzie blushes. He has hit home. Darcy paces up and down.

 **DARCY**

 You and your sister -- I must exclude from

 this...

 Darcy stops and gazes at her. He is in turmoil. Elizabeth

 glares at him, in a blaze of fury and misery.

 **ELIZABETH**

 And what about Mr Wickham?

 **DARCY**

 Mr Wickham?

 **ELIZABETH**

 What excuse can you give for your

 behavior to him?

 **DARCY**

 You take an eager interest in that

 gentleman's concerns!

 **ELIZABETH**

 He told me of his misfortunes.

 **DARCY**

 Oh yes, his misfortunes have been very

 great indeed!

 **ELIZABETH**

 You have ruined his chances, and yet

 treat him with sarcasm?

 **DARCY**

 So this is your opinion of me! Thank you

 for explaining so fully. Perhaps these

 offences might have been overlooked, if

 your pride had not been hurt -

 **ELIZABETH**

 My pride?

 **DARCY**

 - by my honesty in admitting scruples

 about our relationship.

 Could you expect me to rejoice in the

 inferiority of your circumstances?

 **ELIZABETH**

 And those are the words of a gentleman?

 From the first moment I met you, your

 arrogance and conceit, your selfish

 distain of the feelings of others, made

 me realize that you were the last man in

 the world I could ever be prevailed upon

 to marry.

 Darcy recoils, as if slapped. A terrible silence.

 **DARCY**

 Forgive me, madam, for taking up so much

 of your time.

 He leaves, abruptly.

 Elizabeth watches him stride away, through the rain. What

 has she done? She bitterly bursts into tears.

## Extract 4 Love at last!

Elizabeth – female 24

Darcy – male 28

Elizabeth walks out into the open countryside. The mists

 are starting to evaporate. From out of the mist in the

 distance a figure emerges. Her heart misses a beat. She

 is alone, vulnerable. Then she sees it is Darcy.

 **ELIZABETH**

 Mr Darcy!

 **DARCY**

 What are you doing out here so early?

 **ELIZABETH**

 I could not sleep.

 **DARCY**

 Me neither. I have been up most of the

 night.

 Elizabeth hardly knows how to react at this unexpected

 meeting. Rather politely she thanks Mr Darcy.

 **ELIZABETH**

 Mr Darcy, I must thank you for your

 unexampled generosity to both my sisters.

 I know what kindnesses you have done for

 poor Lydia and suspect your hand in the

 happy resolution for Jane also.

 **DARCY**

 I am alarmed that you know of what I have

 been so in earnest to keep silent. But

 you must know that your happiness was one

 of my prime inducements.

 Elizabeth looks at Darcy.

 **DARCY (CONT`D)**

 I know you are too generous to trifle

 with me. I believe you spoke with my Aunt

 last night, and it has taught me to hope

 as I had scarcely allowed myself before.

 If your feelings are still what they were

 last April, tell me so at once. My

 affections and wishes are unchanged, but

 one word from you will silence me

 forever.

 Elizabeth is silent.

 **DARCY (CONT'D)**

 If, however, your feelings have

 changed...

 Elizabeth gazes at him.

 **DARCY (CONT'D)**

 I would have to tell you, you have

 bewitched me body and soul and I love and

 love and love you. And never wish to be

 parted from you from this day on.

 Elizabeth looks at him. She does not say a word. Darcy is

 staring at her for a reply. A tear rolls down Elizabeth's

 cheek.

 **ELIZABETH**

 I am very happy to inform you that not

 only have my sentiments changed there are

 no other words which could give me

 greater pleasure.

Darcy stares at her. They both start to cry. Darcy very,

 very slowly and gently touches her face. She closes her

 eyes. They kiss. She touches his face with her hand, the

 kiss becomes passionate.

# Love Actually

## Extract 1: Joe and Billy

Joe – male 60

Billy – male 60

JOE’S FLAT

JOE: What the hell are you doing here? You're supposed to be at Elton John's.

BILLY: Well, I was there for a minute or two and then I had an epiphany.

JOE: Really? Come on - come up. So what was this epiphany?

BILLY: Erm, it... it was about Christmas.

JOE: You realised it was all around.

BILLY: No. I realised that Christmas is the time to be with the people you love.

JOE: Right.

BILLY: And I realised that, as dire chance and fateful cock-up would have it, here I am, mid-fifties, and without knowing it, I've spent most of my adult life with a chubby employee. And, much as it grieves me to say it, it might be that the people I love is, in fact...you.

JOE: Well, this is a surprise.

BILLY: Yeah.

JOE: Ten minutes at Elton John's and you're gay?

BILLY: No, look. I'm serious here. I left Elton's where there were a hefty number of half-naked chicks with their mouths open in order to hang out with you at Christmas.

JOE: Well, Bill...

BILLY: It's a terrible, terrible mistake, chubs...but you turn out to be the fucking love of my life. And to be honest, despite all my complaining...we have had a wonderful life.

JOE: Well...thank you. It's been an honour. I feel very proud.

BILLY: Oh, don't be a moron. Come on, let's get pissed and watch porn.

## Extract 2: The Emma Thompson bit

Karen – 45 female

Harry 45 male

KAREN: I'll see you later, all right? I'll speak to you. Bye.... Tell me, if you were in my position, what would you do?

HARRY: What position is that?

KAREN: Imagine your husband bought a gold necklace and, come Christmas, gave it to somebody else.

HARRY: Oh, Karen...

KAREN: Would you wait around to find out... Night, darling. Happy Christmas.... would you wait around to find out if it's just a necklace or if it's sex and a necklace or if, worst of all, it's a necklace and love? Would you stay? Knowing life would always be a little bit worse? Or would you cut and run?

HARRY: Oh, God. I am so in the wrong. A classic fool.

KAREN: Yes, but you've also made a fool out of me. You've made the life I lead foolish, too... Darling. Ooh, darlings! Oh, you were wonderful. My little lobster, you were so... What is that word? Orange. Come on, I've got treats at home. Dad's coming.

# When Harry met Sally

## Final scene of the film

**Harry:** I've been doing a lot of thinking. And the

thing is, I love you.

**Sally:** What?

**Harry:** I love you.

**Sally:** How do you expect me to respond to this?

**Harry:** How about you love me too?

**Sally:** How about I'm leaving.

**Harry:** Doesn't what I said mean anything to you?

**Sally:** I'm sorry Harry, I know it's New Years Eve, I know

you're feeling lonely, but you just can't show up here, tell me

you love me and expect that to make everything alright.

It doesn't work this way.

**Harry:** Well how does it work?

**Sally:** I don't know but not this way.

**Harry:** Well how about this way. I love that you get

cold when it's seventy one degrees out, I love that it takes you an hour

and a half to order a sandwich, I love that you get a little crinkle

above your nose when you're looking at me like I'm nuts, I love that

after I spend a day with you I can still smell your perfume on my clothes

and I love that you are the last person I want to talk to before I go

to sleep at night. And it's not because I'm lonely, and it's not because

it's New Years Eve. I came here tonight because when you realise you want

to spend the rest of your life with somebody, you want the rest of the

life to start as soon as possible.

**Sally:** You see, that is just like you Harry. You say

things like that and you make it impossible for me to hate you.

And I hate you Harry... I really hate you. I hate you.

(They kiss and make up.)

**Harry:** What does this song mean? For my whole life

I don't know what this song means. I mean, 'Should old acquaintance be forgot".

Does that mean we should forget old acquaintances or does it mean if we happen to

forget them we should remember them, which is not possible because we already

forgot them!?

**Sally:** Well may be it just means that we should remember

that we forgot them or something. Anyway it's about old friends.

(They kiss and make up, once more.)

**Harry (Voice over):** The first time we met we hated each other.

**Sally (Voice over):** No, you didn't hate me, I hated you.

And the second time we met you didn't even remember me.

**Harry (Voice over):** I did too, I remembered you. The

third time we met, we became friends.

**Sally (Voice over):** We were friends for a long time.

**Harry (Voice over):** And then we weren't.

**Sally (Voice over):** And then we fell in love.

(Harry and Sally on the couch this time.)

**Sally:** Three months later we got married.

**Harry:** Yeah it only took three months.

**Sally:** Twelve years and three months.

**Harry:** We had this... we had a really wonderful wedding.

**Sally:** It was a, it really was, it was a wonderful wedding.

**Harry:** Yeah, we had this enormous coconut cake.

**Sally:** Huge coconut cake, with the, with the... tiers and

this... very rich chocolate sauce on the side.

**Harry:** Right, 'cos not everybody likes it on the cake 'cos

it makes it very soggy.

**Sally:** Particularly the coconut, soaks up a lot of that

stuff, so you really... it's important to keep it on the side.

**Harry:** Right.

THE END

# A midsummer Night’s Dream

## Pyramus and Thisbe

Thisbe – female young

Pyramus – male young

Wall – any

The ‘Mechanicals’ have spent a lot of time rehearsing this play and are rudely interrupted and mocked by the Lords and Ladies to whom they perform. Finally, having set the scene where the two lovers speak through a chink in a wall, the following exchange occurs.

**Thisbe**

O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

**Pyramus**

I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face. Thisby!

**Thisbe**

My love thou art, my love I think.

**Pyramus**

Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.

**Thisbe**

And I like Helen, till the Fates me kill.

**Pyramus**

Not Shafalus to Procrus was so true.

**Thisbe**

As Shafalus to Procrus, I to you.

**Pyramus**

O kiss me through the hole of this vile wall!

**Thisbe**

I kiss the wall's hole, not your lips at all.

**Pyramus**

Wilt thou at Ninny's tomb meet me straightway?

**Thisbe**

'Tide life, 'tide death, I come without delay.

*Exeunt Pyramus and Thisbe*

**Wall**

Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go.

*Exit*

# Sleepless in Seattle

## Jonah talks to the radio

Jonah – 10 male

Annie – 45 female

Dr Fieldstone – 50 female

Annie is driving through the night, station-hopping on the radio. Eventually she settles on the Dr Marcia Fieldstone call in show. She is reluctant to listen and occasionally interrupts the flow with outbursts. Jonah and Dr Fieldstone can only be heard as voice-overs.

 BOY'S VOICE (V.O.)

 Hello, this is Jonah --

 (there's a bleep as

 Jonah says his last

 name)

Annie's hand lingers on the dial.

 DR. MARCIA FIELDSTONE (V.O.)

 No last names, Jonah. Hello

 there, you sound younger than

 our usual callers. How come

 you're up so late?

 JONAH (V.O.)

 It's not that late in Seattle.

 DR. MARCIA FIELDSTONE (V.O.)

 Got me there. What's your

 Christmas wish, Jonah?

 JONAH (V.O.)

 It's not for me. It's for my

 dad. I think he needs a new

 wife.

Annie shakes her head.

 DR. MARCIA FIELDSTONE (V.O.)

 You don't like the one he was

 now?

 JONAH (V.O.)

 He doesn't have one now.

 That's the problem.

 DR. MARCIA FIELDSTONE (V.O.)

 Where's your mom?

 JONAH (V.O.)

 She died.

Annie closes her eyes for a moment.

 ANNIE

 I don't believe this --

EXT. HIGHWAY - NIGHT

As the car drives along.

 DR. MARCIA FIELDSTONE (V.O.)

 I'm sorry to hear that, Jonah.

 JONAH (V.O.)

 I've been pretty sad, but I

 think my dad is worse.

INT. CAR - NIGHT

 DR. MARCIA FIELDSTONE (V.O.)

 And you're worried about him.

 JONAH (V.O.)

 I'm worried about him, he's

 worried about me, I ride my

 bike to school, he follows in

 the car, like I'm not supposed

 to know he's there. Now it's

 Christmas, and you know what

 happens to people at Christmas.

 ANNIE

 They lose their minds and call

 crackpot doctors on the radio --

 DR. MARCIA FIELDSTONE (V.O.)

 Have you talked to your dad

 about this?

 JONAH (V.O.)

 No.

 DR. MARCIA FIELDSTONE (V.O.)

 Why not?

 JONAH (V.O.)

 It's very hard for him to talk

 about this stuff. It's like it

 makes him sadder.

 DR. MARCIA FIELDSTONE (V.O.)

 You want me to talk to him?

 ANNIE

 Perfect. Sandbag the father.

 JONAH (V.O.)

 Are you crazy? He thinks shows

 like this are dumb. If you

 didn't have an 800 number I

 could never get away with this

 --

 DR. MARCIA FIELDSTONE (V.O.)

 Is he home right now?

 JONAH (V.O.)

 Yeah.

 DR. MARCIA FIELDSTONE (V.O.)

 Well, I think I can help a

 little more if I talk to him

 directly.

 JONAH (V.O.)

 I don't know --

 DR. MARCIA FIELDSTONE (V.O.)

 I'm sure he won't be angry once

 he realizes how concerned you

 are about him.

 JONAH (V.O.)

 Okay, but if I get yelled at,

 I'm never gonna listen to this

 show again.

 DR. MARCIA FIELDSTONE (V.O.)

 Fair enough.

## Sam and Jonah talk to the radio

Sam – 45 male

Jonah – 10 male

Annie – 45 female

Dr Fieldstone – 50 female

Later, Annie driving toward the house where Walter's parents

live.

 DR. MARCIA FIELDSTONE (V.O.)

 Do you think there's somebody

 out there you could love as

 much as your wife? Maybe even

 more?

 SAM (V.O.)

 It's hard to imagine.

And cut back and forth between the car and the

houseboat. Sam and Jonah are still on the bench, but

Jonah has fallen asleep in Sam's lap. Sam is stroking

the boy's hair.

 DR. MARCIA FIELDSTONE (V.O.)

 What are you going to do, Sam?

 SAM

 I don't know. When I met my

 wife, it was so clear. I just

 knew.

Annie is listening now.

 DR. MARCIA FIELDSTONE (V.O.)

 What was it that made you know?

 SAM

 I don't think I could really

 describe it.

 DR. MARCIA FIELDSTONE (V.O.)

 Why not?

 SAM

 And if I could describe it,

 it probably wouldn't be on a radio

 show.

 (he laughs to himself)

 But what the hell. It's not

 one specific thing. It's more

 of a feeling.

 (continued)

Annie coasts to a stop outside a handsome mansion in

Washington, D.C., the motor running. She's hooked now,

she's not getting out of the car until she's heard it

all.

 SAM

 You touch her for the first

 time, and suddenly... you're

 home. It's almost like...

 ANNIE

 Magic.

 SAM

 Magic.

CLOSER ON ANNIE

realizing she has just said this. Realizing that it

must mean something but not knowing what.

SHE'S CRYING.

 DR. MARCIA FIELDSTONE (V.O.)

 Well, it's time to wrap up,

 folks --

A FIGURE appears at the passenger side window, which

Annie doesn't notice. She's wiping the tears away with

her hand.

 DR. MARCIA FIELDSTONE (V.O.)

 We hope you'll call again soon.

## Final scene of Sleepless in Seattle

The rest of the film consists of almost meetings between Sam and Annie. They even see each other on a couple of occasions, and Jonah is keen to get them together. Jonah manages to create a last chance meeting on top of the Empire State Building on Valentines Day (see the famous Cary Grant movie). It looks like they are going to miss each other again as we pick up on the top floor of the ESB, just before closing time…

Elevator operator/ information booth person – any

Sam – 45 male

Jonah – 10 male

Annie – 45 female

 ELEVATOR OPERATOR

 Last call. Closing time.

Jonah looks at Sam.

 JONAH

 This is pretty dumb, wasn't

 it?

Sam shrugs.

 SAM

 Big deal.

After a beat.

 SAM

 Maybe we'll get a dog when we

 get back.

 JONAH

 Okay.

 SAM

 What do you mean, okay?

 Wouldn't you like a dog?

 JONAH

 Sure.

Sam puts his arm around him, they start toward the

elevator.

 SAM

 Let's go home.

EXT. FIFTH AVE - NIGHT

Annie's cab stuck in traffic.

As Annie gets out of the cab.

She's breaking into a hard run toward the Empire State

Building.

INT. LOBBY OF THE EMPIRE STATE BUILDING - NIGHT

Annie sprints in and over to Information Booth.

 INFORMATION BOOTH PERSON

 Sorry, ma'am, but the elevators

 are closed.

 ANNIE

 (out of breath)

 No. Please. I really need to

 get up there.

 INFORMATION BOOTH PERSON

 We're closing up. No more runs

 tonight.

Annie takes a deep breath. She's hit the end of the

road. She turns to go but then turns back.

 ANNIE

 (out of breath)

 Listen, can I just take a look?

 Maybe... maybe... There's

 someone I was supposed to

 meet... He's probably not

 there, but if I don't at least

 look I'll always wonder about

 it.

The Information Booth Person looks at her.

 INFORMATION BOOTH PERSON

 Cary Grant, right?

 ANNIE

 You know that movie?

 INFORMATION BOOTH PERSON

 One of my wife's favorites.

INT. TOP OF THE EMPIRE STATE BUILDING

After a few beat the elevator door opens on a very

empty platform.

 ELEVATOR MAN

 Sorry, ma'am. Empty.

Annie slowly walks out.

 ANNIE

 Can I take a minute?

 ELEVATOR MAN

 Go ahead.

She sighs. Heads for the telescopes. Looks out at the

twinkling lights below.

She casually turns the telescope and suddenly sees

something on the floor.

Jonah's Seattle Mariners backpack.

She picks it up. She realizes that it might be...

could be... and opens it. Inside is a toothbrush and

Jonah's teddy bear. As she takes out the bear the other

elevator DINGS.

Annie looks up as Jonah and Sam exit the elevator.

 JONAH

 I left it near the...

And they stop. There she is. There they are. Sam

can't believe it. It's the mystery woman.

 SAM

 It's you.

 ANNIE

 It's me?

 SAM

 The one in the street. I

 chased after you.

 JONAH

 Are you Annie?

 ANNIE

 Yes.

 SAM

 (confused)

 You're Annie too?

She smiles awkwardly.

 ANNIE

 (indicating the

 backpack)

 Is this yours?

Jonah walks over to her. He puts his hand out. She

shakes it solemnly.

 JONAH

 I'm Jonah.

 (nodding back to Sam)

 That's my dad. His name is

 Sam.

 ANNIE

 Hi, Jonah. Sam.

 (indicating the teddy

 bear)

 And who is this?

 JONAH

 Howard.

 ANNIE

 Howard.

Sam nods. Smiling. Starting to put it all together.

Annie smiles. Still nervous. No one knows what to do

next. Just then, one of the elevator operators CLEARS

HIS THROAT.

 SAM

 We better go.

Annie nods.

Sam holds out his hand.

 SAM

 Shall we?

Annie slips her hand into his. It feels comfortable,

natural, right.

 ANNIE

 Sam?

He looks at her.

 ANNIE

 It's nice to meet you.

On Annie.

On Sam.

On Jonah. He makes a triumphant little double-fist

gesture to himself as the elevator doors close.

EXT. THE EMPIRE STATE BUILDING - NIGHT

WE SEE THE BUILDING from above, all lit up, a romantic

confection, the world's largest Valentine.

The CAMERA PULLS BACK and we see the United States

spread out before us, with lights twinkling everywhere.

And FADE OUT