

Acting Edition

You're So Special

by Julia Grogan

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|| SAMUEL FRENCH ||

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

You're So Special by Julia Grogan was first presented by Grace Dickson Productions in previews at Bewley's Cafe Theatre as part of the Dublin Fringe Festival 2025, after which it transferred to Soho Theatre Upstairs in September 2026. The cast was as follows:

MISS JUNE	Julia Grogan
Director	Rachel Lemon
Set & Costume Designer	Anisha Fields
Sound Designer	George Dennis
Lighting Designer	Han Sayles
Movement Director	Aline David
Dramaturg	Rebecca Latham
Production Manager	Adam Jefferys
Stage Manager	Amy Mawer
Producer	Grace Dickson

THANKS

Borkowski PR, Chris Penty Alvarez, Dianne Roberts, Dublin Fringe Festival, Ella Gobern, Francesca Moody, G Bruce, Jane Suffling, Jules Head, Kater Gordon, Lauren Wedgeworth, Letty Thomas, Lid Higman, Lydia Harrison, Mark Whittemore, Matthew Byam-Shaw, Max Elton, Oscar Rutishauser-Mills, Props By Eve, Ramin Sabi, RSC, Runaway Entertainment, Shoreditch Town Hall, Tristan Baker, Underbelly Boulevard



Grace Dickson Productions is a bold theatre production company, developing and producing formally innovative & biting relevant new writing that champions marginalised voices. GDP works collaboratively with artists on professional development as well as producing work that isn't afraid to make a noise and ruffle some feathers. GDP produces theatre that represents the world we live in and the worlds beyond it; work that is imaginative, playful and boundary-breaking.

Credits include: *You're So Special* (Soho Theatre, Dublin Festival); *The Distance* (Summerhall); *Playfight* (Roundabout, Bristol Old Vic, Soho Theatre); *Lady Dealer* (Roundabout, Bush Theatre); *The Long Run* (New Diorama, Pleasance Edinburgh, UK Tour); *SPLINTERED* (Soho Theatre); *Project Dictator* (New Diorama, Pleasance Edinburgh); *Move Fast and Break Things* (Summerhall); *BOGEYMAN* (Pleasance Edinburgh); *Whodunnit [Unrehearsed]* (Park Theatre); *Flushed* (Park Theatre) and *Belly Up* (Turbine Theatre).

GDP encompasses the work of Grace Dickson, a Newcastle-born producer with a keen eye for powerful, socially relevant new writing. Grace works as Associate Producer at Francesca Moody Productions, where she has line produced several award-winning shows including: *Ohio* (Assembly, Bristol Old Vic, Young Vic Theatre); *Garry Starr: Classic Penguins* (Garrick Theatre, Underbelly Edinburgh, Soho Theatre); Tim Crouch's *An Oak Tree* internationally, *Feeling Afraid As If Something Terrible Is Going To Happen* (Bush Theatre); *Weather Girl* (Summerhall) and *VL* (Roundabout). Grace is also Production Finance Manager at Runaway Entertainment (*The Hunger Games: On Stage*, *The Mousetrap*, *2:22 A Ghost Story*, *Newsies*, *A Knight's Tale*) and is a trustee of theatre charity ZooCo. Grace's producing work has been supported by a Stage One Bursary for New Producers and an Arts Council DYCP, and she is currently an Associate Member of the Society of London Theatre.

Grace co-founded HD General Management with Ameena Hamid, who provide bespoke wellbeing-focused GM support to organisations, productions and workshops (credits include Reading Rep Theatre, *The Jingleclaw*, *DIVA: Live From Hell*, *The Solve it Squad*).

CAST & CREATIVE

JULIA GROGAN | Writer & Performer

Julia Grogan is an award-winning playwright, screenwriter and performer. Her debut play *Playfight* ran at Edinburgh Fringe 2024 and received rave reviews, including five stars in The Guardian and The Times, before a 2025 tour of Bristol Old Vic, Coventry Belgrade Theatre and Soho Theatre in London. She will be returning to Soho Theatre with her new show, *You're So Special*, in September 2026. Julia also co-wrote, produced and starred in the play *Gunter*, which ran at Edinburgh Fringe 2023, garnering exceptional reviews, a Fringe First Award, and earned Julia a place on The Stage's list of five break-out theatre makers. Julia co-wrote and starred in the historical dark comedy musical *Belly Up* which premiered at VAULT Festival 2020 and went on to a sell-out, five-star run at The Turbine Theatre in 2021. *Belly Up* is currently in development with the Royal Shakespeare Company. Julia also developed an original TV project with Hat Trick Productions, and was in the writers' room for a major Amazon series.

RACHEL LEMON | Director

Rachel Lemon is a theatre director and co-founder of the Dirty Hare collective; one of The Stage's Top Breakthrough Theatre Makers and Fringe Five of 2023. Their critically acclaimed breakthrough hit *Gunter*, directed and co-created by Rachel, transferred to the Royal Court to five-star reviews (Financial Times, Broadway World), following a sold-out run at Summerhall in 2023 for the Edinburgh Festival. During the Festival it was awarded Playbill's Pick of the Fringe, The Scotsman's Fringe First Award and Lyn Gardner's Pick of the Fringe 2023. Rachel and Dirty Hare are writing a new musical commission for RSC and Playful. As a freelance director, Rachel directed Josie Dale-Jones' Fringe First Award-winning tour of *A Little Inquest Into What We're All Doing Here*, transferring to Shedinburgh and the Young Vic with Francesca Moody Productions. Her other credits include *Belly Up* (Turbine Theatre) and *Bottom* (Soho Theatre, Bristol Old Vic, Summerhall). She is a graduate of the National Theatre's Directors Course and has worked as an associate for Ned Bennett on his NT Schools Tour of *The Left-Behinds* and for Anthony Lau on the NT's *Man and Boy*.

ANISHA FIELDS | Set & Costume Designer

Anisha is a Set and Costume Designer for theatre and opera. She was named as one of The Guardian's twelve theatre stars to watch and was a finalist for Told by an Idiot's Naomi Wilkinson Award in 2019. She is an

Associate Artist at Theatre Iolo and was a resident at the RSC in 2018-2019. Theatre credits: *Kenrex* (Lucille Lortel Theatre, The Other Palace, Sheffield Theatres); *A Ghost in your Ear*, *Octopolis*, *Blackout Songs* (Hampstead Theatre); *King Lear* (RSC); *The Firework Makers Daughter* (Polka Theatre London); *English* (RSC, The Kiln); *The Real Ones* (The Bush Theatre); *Robin Hood & the Christmas Heist* (Rose Theatre); *Some Demon* (Arcola); *Pandemonim* (Soho Theatre); *The Little Prince*, *Wendy*, *Squirrel* (The Egg, Bath); *Self-Raising* (Graeae Theatre & Soho Theatre); *The Limit* (Linbury, ROH); *Squirrel* (Unicorn/The Egg/Bath Theatre Royal); *Choir, Mom, How Did You Meet The Beatles?* (Chichester Festival Theatre); *Who's Afraid of Virginia Woolf?* (Tobacco Factory/Salisbury Playhouse); *Walworth Farce*, *Yellowfin* (Southwark Playhouse); *Kes* (Bolton Octagon/Theatre By The Lake); *Owl at Home* (Theatr Iolo); *Alice in Wonderland* (Mercury Colchester); *RSC First Encounters: Merchant of Venice* (RSC, touring). Opera credits: *Hansel and Gretel*, *Orlando*, *Pelléas et Mélisande*, *Il Barbiere Di Siviglia* (Longborough Festival Opera); *Acis and Galatea* (Early Opera Company).

GEORGE DENNIS | Sound Designer

Theatre includes: *Cleansed*, *Roots*, *The Duchess of Malfi*, *Three Sisters* (Almeida Theatre); *Clarkston*, *The Homecoming* (Trafalgar Theatre); *Intimate Apparel*, *Clyde's* (Donmar Warehouse); *Twelfth Night* (Barbican Theatre/Royal Shakespeare Company); *Born With Teeth* (Wyndham's Theatre); *Alterations*, *Blues for an Alabama Sky*, *An Octoroon* (National Theatre); *Love's Labour's Lost*, *English*, *Venice Preserved* (Royal Shakespeare Company); *The Seagull*, *Lemons, Lemons, Lemons*, *A Slight Ache*, *The Dumb Waiter*, *The Lover & The Collection*, *One for the Road*, *Mountain Language* (Harold Pinter Theatre); *The Architect*, *Julie* (Internationaal Theater Amsterdam); *The Effect* (The Shed, NY/National Theatre); *Sweat* (Gielgud Theatre/Donmar Warehouse); *Nine Night* (Trafalgar Theatre/National Theatre); *The Importance of Being Earnest* (Vaudeville Theatre); *The Cabinet Minister* (Menier Chocolate Factory); *The Homecoming*, *Further Than The Furthest Thing*, *The Mountaintop* (Young Vic); *Straight Line Crazy* (The Shed/Bridge Theatre); *Treasure Island* (Bristol Old Vic); *Mom, How Did You Meet The Beatles?*, *Sing Yer Heart Out For The Lads*, *The Deep Blue Sea*, *The Norman Conquests* (Chichester Festival Theatre); *A Taste of Honey*, *Glee & Me* (Royal Exchange); *The Southbury Child*, *Two Ladies* (Bridge Theatre); *Talent, Frost/Nixon*, *Tribes* (Crucible Theatre); *Killer*, *The Pitchfork Disney* (Shoreditch Town Hall); *Much Ado About Nothing*, *Imogen*, *The Taming of the Shrew* (Shakespeare's Globe); *Harrogate*, *Fireworks*, *Liberian Girl* (Royal Court); *Hedda Tesman*, *Spring Awakening* (Headlong). Awards and Nominations include Olivier Award nomination for Best Sound Design (*The Homecoming*, Trafalgar Theatre); Off West End Award for Best Sound Design (*Killer*).

HAN SAYLES | Lighting Designer

Han Sayles is a London-based lighting designer working across theatre, performance art and comedy.

Recent theatre includes: *As Far As We Know* (Summerhall); *The Wreck* (Summerhall); *un/fortunately* (Shoreditch Town Hall); *You're So Special* (Dublin Fringe); *Sum of Our Parts* (Sweet Beef Theatre); *Bark Bark* (National Tour); *Electricity* (National Youth Theatre); *Handel & Hendrix* (National Youth Theatre); *Crying Shame* (Pleasance London); *Goblin* (Soho Theatre); *The Gel* (New Diorama Theatre); *plewds* (Soho Theatre); *The Glorious French Revolution or why sometimes it takes a guillotine to get anything done* (New Diorama Theatre); *Disco Inferno* (National Youth Theatre). Recent associate credits include: *Natalie Palamides: WEER* (Soho Theatre Walthamstow); *Perfect Show For Rachel* (National Tour); *Ceilidh: A New Musical* (National Tour).

ALINE DAVID | Movement Director

For Soho Theatre, credits include *Playfight*, *First Love is the Revolution* and *FLIP!*

Other theatre credits include: *The Lord of the Flies* (Chichester Festival Theatre); *Till the Stars Come Down* (Theatre Royal Haymarket); *Man and Boy*, *Till the Stars Come Down*, *A Taste of Honey*, *Barber Shop Chronicles*, *Romeo and Juliet*, *Emil and the Detectives*, *Antigone*, *The Kitchen*, *Greenland* and *Our Class* (all National Theatre); *Arabian Nights* (Bristol Old Vic) *The Cord*, *The Arrival* (The Bush Theatre); *Sons of the Prophet* (Hampstead Theatre); *The Brothers Size*, *Dutchman*, *Eurydice*, *Elektra*, *Parallel Macbeth*, *The Invisible Woman* and *Playsize* (all Young Vic); *Wedding Band*, *School Girls Or*, *The African Mean Girls Play* (Lyric Hammersmith); *Dance Nation* and *The House of Bernarda Alba* (both Almeida); *Macbeth* and *The Merchant of Venice* (both RSC); *Gunter*, *Gone Too Far!*, *Wanderlust* (all Royal Court); *The Iphigenia Quartet* and *How to be Another Woman* (both Gate); *Of Mice and Men* (Birmingham Rep); *Looking for Yogurt* (Birmingham Studio); *Much Ado About Nothing*, *Henry VIII*, *Romeo and Juliet*, *Women Beware Women*, *Antony & Cleopatra*, *Much Ado About Nothing*, *Troilus and Cressida* and *Handel and the First Messiah* (all Shakespeare's Globe); *Proof* (Menier Chocolate Factory); *Waiting for Godot* (West Yorkshire Playhouse); *1984*, *Macbeth* and *The Mighty Waltzer* (all Royal Exchange); *A Christmas Carol* (Sherman, Cardiff); *The Owl and the Pussycat* (ROH Olympic Project); *Working* (Royal Academy of Music); *Nothing* (Glyndebourne/Den Jyske Opera) and *Daphne* (La Monnaie, Belgium).

Television credits include: *Disclaimer* (Apple TV); *The Crown S5* (Netflix); *The Typist* (Sky Arts).

BECKY LATHAM | Dramaturg

RSC: *Middlemarch*, *Macbeth* (Daniel Raggett) (RSC); *Cyrano de Bergerac* (RSC / West End); *Hamlet* (Rupert Goold) *Edward II* (Daniel Raggett), *Cowboys* (RSC / Royal Court); *As You Like It* (Omar Elerian); *Ivy Tiller: Vicar's Daughter*, *Squirrel Killer*, *O, Island!*, Coventry City of Culture: *Faith*, *The Whip*, *#WeAreArrested* (Arcola Theatre); First Encounters: *Twelfth Night* (Robin Belfield), *The Comedy of Errors* (Alex Thorpe).

Rebecca is the RSC's New Works Manager; as a part of this role she oversees research and development on commissions and actively seeks out writers for the RSC to engage with. She has a BA (Hons.) in English Literature from the University of Sydney.

Theatre: Rebecca has previously worked at the Almeida and the Old Vic, and was a Senior Reader at Theatre503. She is currently reading for the Climate Playwriting Prize 2026.

Screen: Rebecca has read for Channel 4, BlackLight Television, BBC Writersroom and The Forge.

ADAM JEFFERYS | Production Manager

Adam is an award nominated lighting designer and production manager from Essex. Recent work includes: *Police Cops The Musical* (Battersea Arts Centre); *The Go Between* (UK Tour); *Here Comes J Edgar* (Kings Head); *Blue Mist* (UK Tour); *Allegra* (UK Tour & West End); *In The Print* (Kings Head Theatre); *Educating Rita* (Reading Rep); *Loot* (Queens Theatre); *Maggots* (Bush Theatre); *Olive Boy* (Southwark Playhouse); *Jack and the Beanstalk* (Queens Theatre); *A Shoddy Christmas Carol* (Lichfield Garrick); *Three Little Pigs* (Unicorn & Chichester); *Speed* (Bush Theatre); *Animal Farm* (Bolton Octagon & UK Tour); *Statues* (Bush Theatre); *Playfight* (Summerhall Festival); *Communion* (Bush Theatre); *The End* (Bush Theatre); *My Father's Fable* (Bush Theatre); *The Bleeding Tree* (Southwark Playhouse); *Murder In The Dark* (UK Tour); *Elephant* (Bush Theatre); *After The Act* (New Diorama); *War & Culture* (New Diorama); *Under The Kundera Tree* (Southwark Playhouse); *Jekyll and Hyde* (Derby Theatre); *Project Dictator* (New Diorama & Edinburgh) and *Dorian* (Reading Rep).

Adam was nominated for The Stage Debut Awards for Best Designer 2025. For Adam's work, view his website: www.adamjefferys.com

AMY MAWER | Stage Manager

Amy has worked in stage management on a variety of West End, touring, international and immersive productions. Her recent credits include: Tall Stories *The Snail and The Whale*, a series of Fever productions, including *Tarot Sessions*, *The Jury Experience*, and *Dexter: The Experience* with Paramount+, MCG's *Saving Mozart* in association with Sonia Friedman Productions, The Menier Chocolate Factory's *Elephant*, Avalon's *Taskmaster: The Live Experience*, Francesca Moody's Fringe First award winning *VL*, RGM's *Priscilla The Party* (West End), Secret Cinema's *Wishmas*, Immersive Everywhere's *Peaky Blinders: The Rise* (London & Saudi Arabia), Eleanor Lloyd's *Vardy V Rooney: The Wagatha Christie Trial* (West End & Tour) and many more.

She has an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama, and a BA (Hons) in Theatre from the University of Chichester.

CHARACTERS

MISS JUNE

JAMES CORDEN

DAISY EDGAR JONES

CATHY

PRODUCER

PAULA

SETTING

Multiple locations, real and imagined, viewed through June's perspective.

TIME

The present.

NOTES ON TEXT

... represents speech heard only by June. The audience infers the unseen dialogue through her responses.

Other character names (eg. James Corden) denote voiceovers heard by the audience.

AUTHOR'S NOTE

I've always been scared of my own death. Like petrified. Before being diagnosed with rampant intrusive thought OCD (thoughts stuck in a loop), it was all I thought about. Nutella on toast – death. First kiss – death. Pornhub – death.

So I formed a bulletproof plan in my head. I would become famous so that when I died, I would never disappear. I would have my own Wikipedia page and never be forgotten. That way, as maggots ate my rotting corpse, my name would live on in people's mouths. My death wouldn't really be a death. My legacy would be eternal. Of course that hasn't quite worked out. I am not famous. I am not on Graham Norton's sofa. I have had to reckon with something quite terrifying: I am totally ordinary. I will die like everyone else.

So, Miss June is me. Or at least, she was.

Just like her, I was a baby ballet teacher. I had just graduated from drama school and was doing multiple jobs: selling ice creams at *Mamma Mia*, bar work and prancing round in a tutu pretending to be a goat. I fantasised about being on the red carpet but instead I'd find myself at 8am in a Methodist church, doing unsolicited comedown-shits in the toilets, about to teach a group of babies and their parents how to do good-toes-naughty-toes.

I thought things couldn't get any worse, but then the local All Addictions meeting would come in, dragging chairs in while we put fairy wings in a bag. And I'd feel like a fraud. I was telling these babies that they would be kings and CEOs, that they were special. But I knew that the reality of being an adult was really, really fucking hard. The collision of ambitious kids VS these adults who were wrestling with the darkness that comes with reality was stark. There was an echoey gap. And I wanted to write about this gap.

I also wanted to write about a woman responding to an ego death as if it was a terminal illness. My dad has been in Alcoholics Anonymous for as long as I can remember and I've always had the second step drilled into me: to accept that there is a power greater than myself. That an ego is Edging God Out. But the ego is a mutating assailant. I've gone to battle with it for many years. And it still needs to be stabbed in the neck once or twice a week.

This play has existed in many forms over the years. An ensemble piece. A TV pilot. Neither made it. Rachel Lemon has been beside it – and beside me – through every version until it finally became this one.

She's very special. As are you.

I hope you enjoy the play.

Prologue

(MISS JUNE is sitting on a sofa wearing chinos and a white shirt, her hair tucked back into a low neat bun. She's giving 'bohemian authority' with a baker boy hat.)

JAMES CORDEN. Bless you for being here, thank you SO much for finding the time –

MISS JUNE. Omg, not at all I'm thrilled to be here!

(The audience whoop. JUNE hides her face, laughing.)

JAMES CORDEN. I've always wanted you on the show. You have really had the most remarkable couple of years. I mean you're in one of the most popular shows on TV, you're writing a huge show on air on Apple TV+. What do you make of what's been quite a whirlwind few years. This sudden, extreme success?

MISS JUNE. Well, I think I need a fucking lie down!

(Extreme laughter from the audience.)

No it's, it's nuts. I mean you create the work with no idea how it's going to land. So this was a real surprise. I had no idea what I was doing was history in the making.

JAMES CORDEN. What did you think of Hollywood when you first got here?

MISS JUNE. It was a far cry from my home town but it was like nothing I've ever seen before. It's... Yeah.

JAMES CORDEN. Do you remember the first time you started getting recognised on the street and stuff.

MISS JUNE. Yeah, you know what I was in Holland and Barrett and this group of monks came up to me and they were just like, reeling about the show. They just couldn't stop crying. That's, that's a pretty...awesome feeling.

JAMES CORDEN. What has this moment in time in your career meant to you?

MISS JUNE. I mean, we are born in a clear field and we die in a dark forest James. I've been to some pretty bad places in my life. So it means everything. I have to thank those who have believed in me from the start.

JAMES CORDEN. It's absolutely beautiful, I'm so happy for all the praise it's received. How did you find out about the Oscar nomination?

MISS JUNE. *(Eyeroll.)* My mum.

(A huge cheer. Extreme laughter.)

JAMES CORDEN. Okay – does anyone here have a question... just put your hand up to ask a question.

AUDIENCE MEMBER. Miss June, do you have any advice for anyone in the audience who wants to be something?

(JUNE nods, she takes off her hat.)

JUNE. I do, actually...

(She stares into the person's soul. She goes to speak –)

(But she hesitates. Something's off. Perhaps the woman's face is melting into chocolate.)

(JUNE looks increasingly petrified. She flinches –)

(Black.)

ACT ONE

1: Int. June's Bathroom. Night.

(Clinical lights of a bathroom fizzle to life.)

AN HEIR TO THE THRONE

(JUNE is butt naked, plodding around in a hair towel, executing a skin routine. Controlled and precise.)

(DAISY EDGAR JONES's voice is coming through her phone.)

DAISY EDGAR JONES. ...I brush my eyebrows up like this... and then just two pumps of the La Roche-Posay.

(JUNE copies.)

When I'm on flights, throughout the day on set. I find it so moisturising, and I love how it smells. It kind of allows makeup to sit better and smoother...but it's just so hydrating, and it feels like a load of self-care when you put it on.

Then, to finish off, I'm going to use a confession lipstick in the shade 'when I was'...

(JUNE looks for a lipstick and copies.)

(She finishes her lips and steps back to admire her disappointing naked frame. Not too bad.)

2: Int. Pharmacy. Day.

(The next morning. A door tinkle. The bright intrusive lights of a pharmacy.)

JUNE. Hey Paula.

...

One morning after pill please.

...

Thank you.

(Beat.)

Okay. I'm just going to say it. I got the gig.

...

Gahh I know I'm going to be on TV!

...

Yep. Second season of One-of-a-Kind: so you think you're a star.

I start filming next week.

...

Thanks mate. Yeah really chuffed.

...

Found out this morning, yeah. All a bit surreal.

Everyone's like...freaking out.

...

Aw thank you thank you.

(Beat.)

Anyway. Enough about me, how's the kids? How's Mr Bankhurst?

...

Aw.

Great.

(Beat.)

I find it so...inspiring how content you are.

...

Well, you know...staying in our hometown. Marrying our PSHE teacher.

You're a force of nature, Paula.

...

No seriously. You *are*.

(She really looks into Paula's eyes.)

Come on. We can't all be stars! I need the sky to hold me up! You're very important.

(Beat.)

Right, well better get to work. And break the news.

(She makes an eek face.)

...

Yep. Still at Saint Luke's Methodist Church.

...

Teaching baby ballet. Yep.

...

No! No, don't be silly, no one knows what it is.

So, it sort of does what it says on the tin, really. I teach babies ballet. The youngest is about six months old and the oldest is just about walking.

...

Yeah, they're cute.

(Beat.)

Well look – hopefully see you before I start filming, but if not, maybe see you back here at Christmas?

...

Bye Paula. Have a good day!

(She smiles. A genuine warm condescending smile.)

3: Int. Saint Luke's. Day.

(A stuffy office. The air is thick. JUNE is talking to CATHY [mum of Saffy] under the watchful eye of Ms Pam.)

JUNE. So, Cathy.

Good news is, Saffy is a bright...bubbly student and her good-toes-naughty-toes are really coming along.

Now.

(JUNE looks to Ms Pam, takes a sharp inhale.)

We're a little bit concerned that Saffy is still unable to do the box splits.

The end of term sharing is coming up and we just don't want her to stand out. For the wrong reasons.

...

(JUNE nods empathetically.)

Well Saffy's actually not the youngest anymore. Tilly and Raoul are, and they can both do a standing split.

...

(JUNE glances at Ms Pam again.)

Just out of interest...is Saffy consuming a little more than usual?

...

So, say, if Saffy were to eat a Colin the Caterpillar cake, would she be a nose to mid-section type of girl or a nose to tail?

...

Cathy, look at me. I'm not here to make your life difficult.

...

Well I think that would be a shame.

Here at Twinkly Stars we pride ourselves on thorough training and discipline. You won't get that elsewhere.

...If you *want* your daughter to grow up with anxiety and thunder thighs then please, be my guest, take her to crocodile camp.

In fact, I'll give you a reference.

But don't come crying to me when she's endorsing a pyramid scheme on the dark web.

...

Okay.

Good luck to you.

(CATHY goes. JUNE exhales, and widens her eyes at Ms Pam.)

Very disappointing and short sighted.

...

No, your syllabus has always been fair Ms Pam.

Crocodile camp is a soft play centre for mouthbreathers, we can't be intimidated.

...

I respect you too.

(JUNE shifts, she takes a deep breath.)

Ms Pam. There's actually something I've been...wanting to tell you.

...

So as you know, since leaving college, my career trajectory has been a little turbulent. I've experienced the highs of ensemble number nineteen in *Mamma Mia* and the lows of Ursula at the village fête. My skills are there but the opportunities have been few and far between.

But finally, my dreams have come true.

You have taught me everything I know.

It's with a heavy heart that I have to say goodbye – my time at Twinkly Stars is coming to an end.

(Beat.)

OUCH –

That nearly hit me.

...

Fucking hell.

...

I thought you'd be happy?

...

Yes I know the end of term sharing is coming up.

I know it's not ideal –

But this is my moment. I'm on the brink.

...

Well, can't Miss Amy do the show? She's been trying to usurp me for years.

...

Well, how long does it take to recover from cancer?

...

Look. I will support where I can, but. I've got to do this. I'm aging.

...

Wow.

That's hurtful but I hope you're just saying that because you're frustrated.

(Beat.)

I've poured my soul into this school for nine years. Every Saturday morning I wake up at seven, I wax, I warm up, I tell kids they're special, I deal with parents, I ensure the All Addictions meeting go through the kitchen and the babies through the front, I print out laminated signs, I massage your feet, I tell you you're pretty.

But what about my own dreams?

When I was four, you told me I was different from the others. Finally I have a shot at making it and you're launching plastic trophies at my head.

...

(Beat.)

Okay, fine. Fire me.

But, let these words reverberate in your ears for years to come.

Those who cannot do, teach. And those who cannot teach, teach babies.

(A phone rings. But no one picks up.)

4: Ext. Saint Luke's. Day.

(JUNE is leaving the school. She sees a man, Leo.)

JUNE. Hey junkie! Take these.

(She launches a set of keys at him.)

...

They're keys for the gate. I'm busting out this joint.

Tell the booze cruise to come through the front, see if I care.

...

Oh, beg your pardon, tell your 'All Addictions group' they've been upgraded to priority boarding.

...

(JUNE's jaw drops.)

What?

Everyone likes my bag.

(She removes it. Wounded.)

...

Yeah, well. Maybe don't talk to women like that?

And tell your addict friends to stop leaving turds in the corner of my dance hall.

...

Um.

My students are potty trained. So...

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