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from Alabama, can you handle that? Pidcock, Alabama. I'm up here takin' care of the old lady and Little Earl and he's off makin' time with some girl doesn't have any more sense than I did when I was her age. If they could see me now. Where you from? You look like you might be from the South—

(pause)

No way I'm goin back there, not with Little Earl I'm not. I burned my bridges.

(pause)

Here, you look like you might be about Bobby's size. Serves him right, he didn't even come by to pick up his stuff.

(pause)

You know this stuff is gonna rot your brain. Sometimes I feel like I have been taken for a slave up here. You know, they have 'em, white slaves. The Arabs keep them. It's like a whole 'nother world up here, a whole 'nother planet. You know, with all the talkin he did, Bobby didn't ever tell how I couldn't go back. Not unless I give up Little Earl, and that's the one thing I'm not ever gonna do. You know, that's the only thing Bobby gave me that he didn't take back later. I got to stay and keep Little Earl safe from all that mess outside. The shoes are almost new, he didn't wear 'em but once or twice.

(pause)

The mother's okay, you know, she's got a good heart, but she resents it because she thinks I drove Bobby away from her. He said he couldn't wait to get out of here, he said it was like being in jail here. And now he says that he's really in love and all this stuff, like he doesn't remember that he said the exact same things to me when we first met. Like I got no memory, like I got no feelings.

(pause)

The worst is being alone here all day. Little Earl, yeah,

but he talks just about as much as you do, and when he does, he's five years old.

(pause)

Sometimes I just think I'm gonna go crazy living up here like this.

(pause)

You eat pork

### The Breakfast Club

MCA/Universal, 1985

Produced by Ned Tanen and John Hughes

Written by John Hughes

Directed by John Hughes

INFO

Time: March 24, 1985

Place: Shermer High School, Shermer, Illinois  
Five high-school students, Brian, Andy, Alison, Clair, and John, must spend Saturday in detention at the school library. Their assignment is to write a thousand-word essay describing who they are. They all come from different cliques in their school and are described by one of the group as being "a brain, an athlete, a basket case, a princess, and a criminal." Although they don't know each other as they start the detention, by the end of the day each has revealed something about himself and all five become friends.

Andy, "the athlete," explains why he got detention.

START

ANDY

Do you guys know what I did to get in here? I taped Larry Lester's buns together. Yeah, you know him? Well then,

you know how hairy he is, right? Well, when they pulled the tape off, most of his hair came off and some skin too. And the bizarre thing is, is that I did it for my old man. I tortured this poor kid because I wanted him to think I was cool. He's always going off about, you know, when he was in school, all the wild things he used to do, and I got the feeling that he was disappointed that I never cut loose on anyone, right? So, I'm sitting in the locker room and I'm taping up my knee and Larry's undressing a couple lockers down from me and he's kinda, kinda skinny, weak, and I started thinking about my father and his attitude about weakness, and the next thing I knew I, I jumped on top of him and started wailing on him. Then my friends, they just laughed and cheered me on. And afterwards, when I was sittin' in Vernon's office, all I could think about was Larry's father and Larry having to go home and explain what happened to him. And the humiliation, the fucking humiliation he must have felt. It must have been unreal. I mean, how do you apologize for something like that? There's no way. It's all because of me and my old man. God, I fucking hate him. He's like, he's like this mindless machine I can't even relate to anymore. "Andrew, you've got to be number one. I won't tolerate any losers in this family. Your intensity is for shit." You son of a bitch. You know, sometimes I wish my knee would give and I wouldn't be able to wrestle anymore. He could forget all about me.

END

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## MONOLOGUE PROFILE REFERENCE CHART

### Key

- MOMAFSC Museum of Modern Art Film Studies Center, New York City  
 LC Theatre Collection, New York Public Library at Lincoln Center, New York City  
 NYU Script Collection, Elmer Holmes Bobst Library, New York University, New York City